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MUSICAL MONITOR,

OR

NEW-YORK COLLECTION

OF

CHURCH MUSICK:

TO WHICH IS PREFIXED, THE

ELEMENTARY CLASS-BOOK,

BEING

AN INTRODUCTION

TO THE

SCIENCE OF MUSICK,

ARRANGED AND SYSTEMATIZED

BY WILLIAM J. EDSON.

TOGETHER WITH

A CHOICE COLLECTION OF PSALM AND HYMN TUNES, SET PIECES, AND ANTHEMS,

ADAPTED TO PUBLICK WORSHIP.

BY EPHRAIM REED.

FOURTH REVISED EDITION, ENLARGED AND IMPROVED.

ITHACA:

PRINTED BY MACK & ANDRUS.

1823.

JUN 8 1923

Northern District of New-York, to wit:

BE IT REMEMBERED, That on the twenty-first day of September, in the forty-ninth year of the Independence of the United States of America, A. D. 1825, EPHRAIM REED, of the said District, has deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, to wit:

"Musical Monitor, or New-York Collection of Church Musick: to which is prefixed, the Elementary Class-"Book, being an Introduction to the Science of Musick, arranged and systematized by WILLIAM J. EDSON, to-"gether with a choice Collection of Psalm and Hymn Tunes, Set Pieces, and Anthems, adapted to publick "worship. By EPHRAIM REED."

In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned;" and also, to the act entitled "An act supplementary to an act entitled "An act for the encouragement of learning, by securing the copies of Maps Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned," and extending the benefits thereof to the arts of Designing, Engraving and Etching Historical and other Prints."

RICHARD R. LANSING,
Clerk of the Northern District of New-York.

PREFACE.

THE great utility of facilitating the acquirement of a general and critical knowledge in the science of musick, and the importance attached to the order and regularity in which the learner should proceed to become familiar and skilful in the performing of Church Musick, induced the compiler, in preparing for the press the former revised editions of the Musical Monitor, to avail himself of the privilege of introducing the "Elementary Class-Book" (by Wm. J. Edson,) as being well calculated to give instruction, and to advance the interest of the student, by pursuing a correct system, in the attainment of Musical Science.

Being confident that the Class-Book has been found useful and instructive to those who have read, and perused its contents, it is again presented in this edition of the Monitor, having been carefully revised and corrected, with such improvements as were deemed expedient for the ease, and advancement of the student.

That schools and societies might be furnished from this publication with a selection of musick, suitable and proper to be introduced on many particular occasions, an exertion has been made to improve, and enlarge the present volume, hoping thereby to render the work, more interesting, and useful, both for publick worship, and private devotion.

It may be proper to state, that, although several new pieces have been inserted, and the volume enlarged,—yet the musick herein retained, will be found not to differ essentially from the former, with the exception of some few corrections, which were indispensably necessary. Some few pieces, found in the preceding edition, have been omitted, in order to give place to others, calculated to produce a greater, and more useful variety of movement, and measure; and so arranged, generally, as to preserve the same order of the pages, on which the musick occurs, as on those of the former, and it is hoped that these emendations may be found still more useful, and effectual in promoting the improvement of Church Musick, and the advancement of praise to Almighty God.

Soliciting a continuance of publick patronage, and with sentiments of gratitude for past favours; to all Denominations of Christians, and to an enlightened community, this publication is respectfully submitted.

COMPILER.

PREFACE TO THE CLASS-BOOK.

To the want of a more systematick course of instruction in the science of musick, is undoubtedly to be attributed, much of the false intonation, and the incorrect taste of those who perform musick in our churches. And it has long been a subject of regret, and a matter of serious inconvenience to the teacher of musick, as well as to the pupil, that no elementary work, has been offered to the publick, adapted to the capacity of the learner, containing those rules of the science, which must be understood by every person, who would wish to perform musick with accuracy and propriety; so arranged, as to preclude the necessity of much verbal explanation, and proper to be introduced as a first book in schools.

In the pursuit of knowledge, of whatever kind, we must proceed step by step, in regular gradation, from first principles and the least difficult attainments, up to those which are more complex and intricate. To furnish for my own schools, a book, which should teach the science of musick, by proper steps and gradations, so as to obviate some of the difficulties which so frequently occur, in the common method of teaching, "the Elementary Class-Book" was originally undertaken. The liberal patronage which has been extended to the work, has induced the compiler carefully to revise this edition; and to submit to the publick, some alterations and improvements, which are the results of experience and reflection, agreeably to an intimation given in the preface to the former editions.

The divisions of the Class-Book are reduced to two. The recitations which are to be made by the class or school simultaneously, are made shorter, being divested of many particular explanations, which were not necessary to be committed to memory. The questions are collected at the end of each recitation. The sentences to be recited, are simply numbered, and the answers to the questions are in *Italicks*, that a more distinct impression may be made on the mind of the scholar, and a ready answer furnished him to each question. The explanatory readings which are set in small type, embrace what has been omitted in the recitations, and the whole is so arranged, that the present and former editions may be used together, with very little inconvenience.

Experience has fully demonstrated the practicability, and the great superiority of the plan as proposed in this work, over any other that has yet been given to the publick: viz. *that of reciting together.* Much *time* is thereby saved; the order of the school is preserved; and that which in general is irksome tedious, (the learning and reciting of rules.) is made agreeable and interesting.

The rules are compiled from the best authorities, of which a free use has been made. Originality not being expected in a compilation of rules long since established, the marks of quotation are omitted.

That the duties of the Instructer, and the exertions of the scholar, may be rendered less difficult, and more successful by this attempt at improvement; and finally conduce to the better performance of sacred musick in the worship of God, is the earnest hope of the

COMPILER.

DICTIONARY OF MUSICAL TERMS.

A, signifies, in, for, at, with, &c.
Adagio, with a slow movement.
Alla Capella, in style of church musick.
Ad libitum, at pleasure.
Affettuoso, } in a style of execution adapted to ex-
Amoroso, } press affection, tenderness and supplication.
Allegro, a brisk and sprightly movement.
Allegretto, less quick than Allegro.
Andantino, quicker than Andante.
Ardito, bold and energetick.
Agitato, in a broken and interrupted manner, to express agitation.
Alla-breve, twice as fast as written.
Alt, to be performed an octave higher.
Alto, counter tenor.
Altissimo, a term applied to the notes above alt.
Animato, or animatio, with animation and boldness.
Aria, the air.
Arpeggio, a quick succession of notes belonging to the same chord.
Assai, more, very Allegro assai, very quick.
A tempo, to the original time.
Air, the leading and most important part.
Bene placito, at the pleasure of the performer.
Bass, the lowest part in a harmony.
Bis, a passage to be performed twice.
Brio, spirited.
Crescendo, *Cres.* or , with an increasing sound.
Canto, song, or leading melody.
Confuria, with boldness.
Conspirito, with spirit.
Con, with *con moto affetto*, very affectionately.
Chromatick, a term for accidental semitones.
Cantabile gracefully, elegantly, melodiously.
Catch, a humorous vocal composition.
Choir, that part of a cathedral, in which divine service is performed. A body of singers.
Chorus, a composition designed for a full choir.
Core, chorus.
Da Capo or *D. C.* close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim*, or , with a decreasing sound.
Dolce, tenderly or sweetly.
Dirge, a piece composed for funeral occasions.
Duetto, *duet*, or *duo*, a strain or piece of musick, consisting of two parts.
Divoto, in a solemn devout manner.
Diatonick, a name given to the natural series.
Dominant, a note standing a fifth above, or fourth below the tonick.
Enharmonick, a name for the quarter tone.
Expressivo, with expression.
E. as Moderato, *E. Maestoso*, moderate and majestick.
Forte, strong and full.
Forzando, (or *F. Z.*) with force.
Falsetto, changing the voice from tenor to alto.
Full, with all the voices and instruments.
Grazioso, graceful; a smooth and gentle style of execution, approaching to piano.
Grave, slow and solemn.
Giusto, in equal, steady, and just time.
Glee, a varied vocal, secular composition, in three or more parts.
Interlude, an instrumental passage introduced between two vocal passages.
Larghetto, quicker than Largo.
Leading-Note, the major seventh above, or the minor second or semitone below the tonick.
Largo, the slowest degree of movement.
Lento, slow.
Legato, the notes of the passage, to be performed in a close, smooth, and gliding manner.
Lamentevole, in a melancholy style.
Lelado, with increasing slowness.
Loco, in place, as written.
Maestoso, with fulness of tone and grandeur of expression.
Mezza voce, with a medium fulness of tone.
Moderato, between andante and allegro.
Moderato et pomposo, in moderate time, and with grandeur of expression.
Orchestra, the place or band of musical performers.
Oratorio, a composition in dramatick style.
Obligatio, indispensable.
Organo, for the organ.
Overture, introductory, to an oratorio.
Primo, first or leading part.
Piano, or *Pia*, soft.
Pianissima, or *Pianis*, very soft.
Poco, little, somewhat.
Pomposo, a style grand and dignified.
Presto, quick.
Prestissimo, very quick.
Pizzicato, with the fingers instead of the bow.
Prelude, a short introduction, preparatory to the following movements.
Perpendosi, a gradual decrease of time to the last note, and diminution of tone till it is entirely lost.
Piu, a little more.
Quartetto, four voices, or instruments.
Quintetto, five voices, or instruments.
Recitative, a sort of musical speaking.
Soave, agreable and pleasing.
Soprano, the treble or principle melody.
Secundo, the second part.
Sotto voce, middling strength of voice.
Siciliano, or *Siciliana*, slow and gracefully.
Solo, a composition designed for a single voice or instrument.
Staccato, distinct and emphatick.
Spirituoso, or *Conspirito*, with spirit.
Symphony, a passage to be executed by instruments.
Sempre, always, throughout. Sempre piano, soft throughout.
Sostenuto, hold the notes their full length.
Spirituoso, with spirit.
Strain, a division of musick by double bars.
Tonick, a term nearly synonymous with key-note.
Trio, a composition of three parts.
Tutti, all, or altogether.
Tacet, be silent.
Tardo, slowly.
Tempo, time.
Tasto, *Tasto Solo*, no chords.
Vigoroso, with energy.
Vivace, in a brisk and sprightly manner.
Veloce, quick.
Verse, one voice to a part.
Variation, an ornamented repetition.

NOTATION OF MUSICK.

CLASS FIRST.

RECITATION I.

Of Musick, Primary Sounds, Letters, Notes, Tones, and Semitones.

1. Musick is *melody* and *harmony* of sounds. Melody is the effect of *single sounds*. Harmony, of *two or more sounds* combined.

2. There are *seven* primary sounds, *five* of which are *tones* and *two* are *semitones*. They are represented by *letters and notes*.

3. *The first seven* letters of the alphabet are the musical letters, and give *their names* to the sounds. Notes are the characters by which *their time* or duration is known.

4. There are *six kinds* of notes : viz.

The Semibreve is a white note, - -

The Minim, white, with a stem, -

The Crotchet, black, with a stem, - -

The Quaver, black, with a stem and mark, -

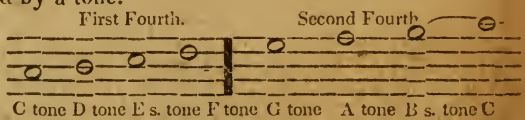
The Semiquaver, black, with a stem and 2 marks,

Demisemiquaver, black, with a stem and 3 marks

5. Notes are placed on *lines* and in *spaces*. The time of notes is known by their *form*—their tune, by their *situation* on the lines and spaces.

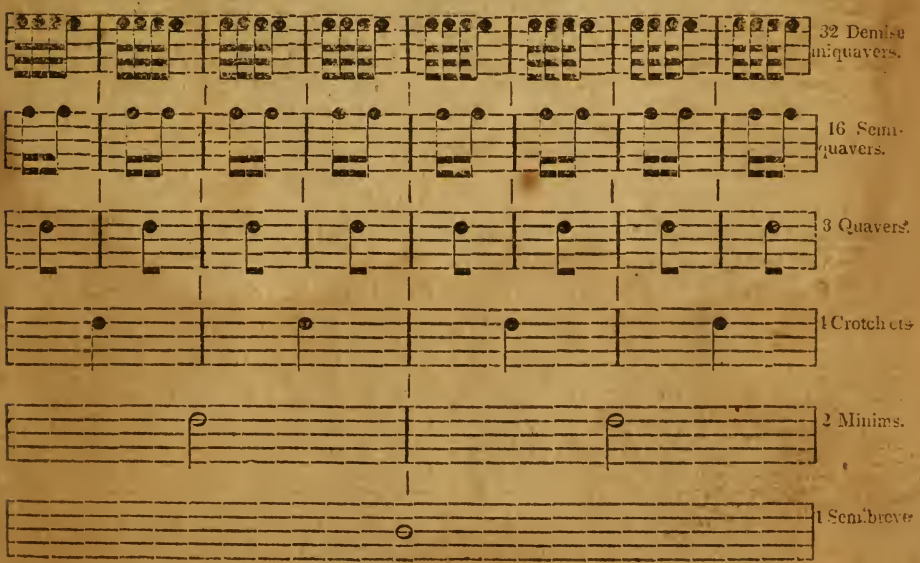
6. When a series of eight notes ascend in regular gradation, they are called the *Diatonick Scale*. When the series begins with C, from *E to F* and from *B to C* are semitones ; the other letters are separated by a tone.

7. This scale may be divided into two *equal fourths*, each consisting of *two tones* and *one semitone*.



8. The semibreve is as long in duration as 2 minims, 4 crotchets, 8 quavers, 16 semiquavers, or 32 demisemiquavers.

EXAMPLE.



QUESTIONS.

What is Musick? What is Melody? What is Harmony? How many musical Sounds? How many Tones? How many Semitones? How are sounds represented? What letters are used? What do the sounds receive from them? What is known by the notes? How many kinds of Notes? What is the form of the Semibreve? the Minim? the Crotchet? the Quaver? the Semiquaver? the Demisemiquaver? Where are Notes placed? How is their Time known? Their Tune? When a series of eight notes ascend in gradation, what called? Between what letters are the two Semitones found? How may the Scale be divided? Of what does each part consist? What is the proportion of the different kinds of notes?

REMARKS.

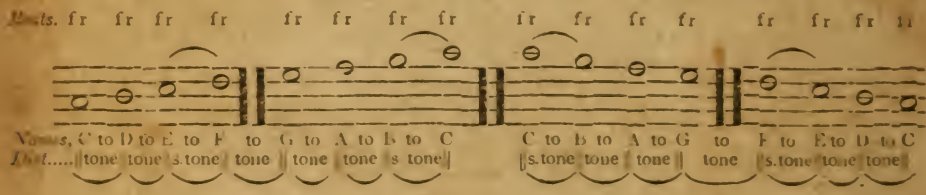
In practice, the division of the diatonick scale into fourths will be found very useful, in fixing a correct intonation. A careful attention to this division, which is marked by the double bar in all the first lessons, will enable almost every ear to judge correctly of the distances. The two parts of the scale, if placed one over the other and sung together, will be distant from each other a fifth, a harmony so natural, that every tolerable ear can ascertain it with accuracy. It is true that a small theoretical difference exists, but for all practical purposes they may be considered as perfectly similar. It should be noticed, that the last note of each fourth is a semitone; consequently, when united and form the scale entire, from the 3d to the 4th, and from the 7th to the 8th, will always be semitones in this scale.

LESSONS FOR PRACTICE.

DIATONICK SCALE.

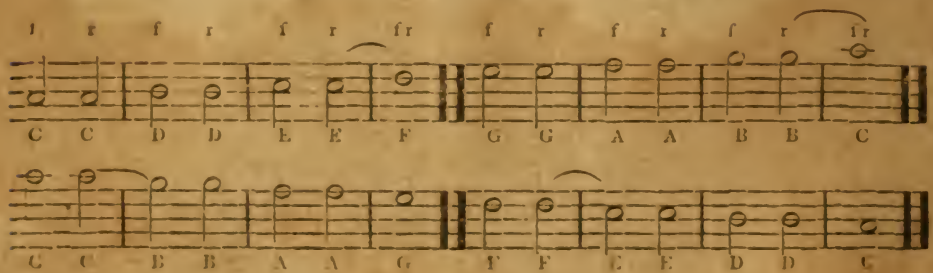
Lesson 1.

Two beats to each semibreve. The letters f. and r. show the falling and rising motion of the hand, in beating time. The slurs (thus ⌒) show the places of the semitones. The letters are the names of the sounds, and of those lines and spaces on which the notes stand, in the base.

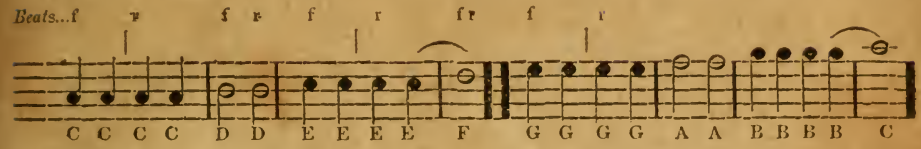


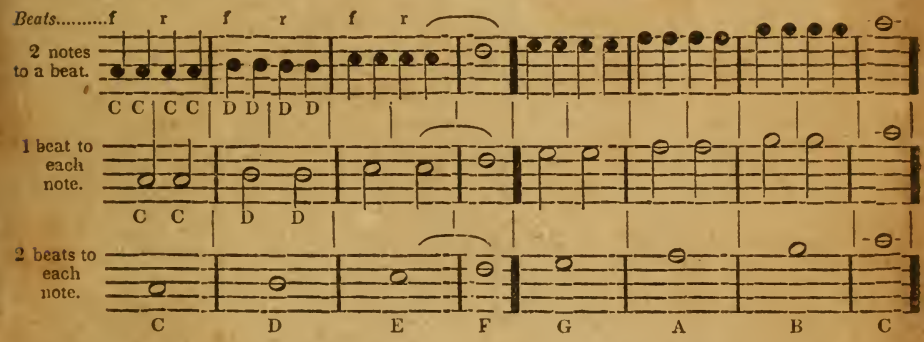
Lesson 2.

Two minims equal the semibreve, as shown by the perpendicular lines or single bars. The semibreves mark the division of the scale into two fourths. Each minim requires one beat.



Lesson 3.

The perpendicular lines show the crotchets that equal the semibreve. Each crotchet requires a half beat.

Lesson 4.

The proportion between the semibreve, minim, and crotchet, is exhibited at one view, in the following staff which may be performed by base, tenor or treble voices, at the same time, and in each kind of notes, alternately.

The quaver, semiquaver and demisemiquaver, bear the proportion of 3, 16, and 32, to the semibreve—of 4, 8, and 16, to the minim—and of 2, 4, and 8, to the crotchet—which will not require a particular lesson, as they are already shown to the eye in example, page 2d.

RECITATION II.

Of the Staff, Degrees, and Clefs.

1. Five parallel lines, with their four spaces, are called a *staff*, or *stave*. The distances from lines to spaces, and from spaces to lines, are called *degrees*.

2. To the *nine* degrees of the staff, are annexed, *the spaces above and below;* and short or *ledger lines* are added, when notes ascend or descend beyond them.

3. When more than one staff is wanted they are connected by a *brace*, and are then called the *score*.

4. The different parts of a score are designated by characters called *clefs*, which represent the letters *F*, *C*, and *G*.

5. The G clef is set on the *second line* of the staff for *treble*, the C clef on the *third line* for *counter*, and the F clef on the *fourth line* for *base*.

6. The letters are applied to the staff in the three clefs as follows:

F CLEF.

C——ledger line.
B fifth space.
A——5th line.
G 4th space.
F——4th line.
E 3d space.
D——3d line.
C 2d space.
B——2d line.
A 1st space.
G——1st line.
F space below.
E——ledger line.

G CLEF.

A——ledger line.
G fifth space.
F——5th line.
E 4th space.
D——4th line.
C 3d space.
B——3d line.
A 2d space.
G——2d line.
F 1st space.
E——1st line.
D space below.
C——ledger line.

C CLEF.

B—— ledger line.
A 5th space.
G——5th line.
F 4th space.
E——4th line.
D 3d space.
C——3d line.
B 2d space.
A——2d line.
G 1st space.
F——is the 1st line.
E space below.
D——ledger line.

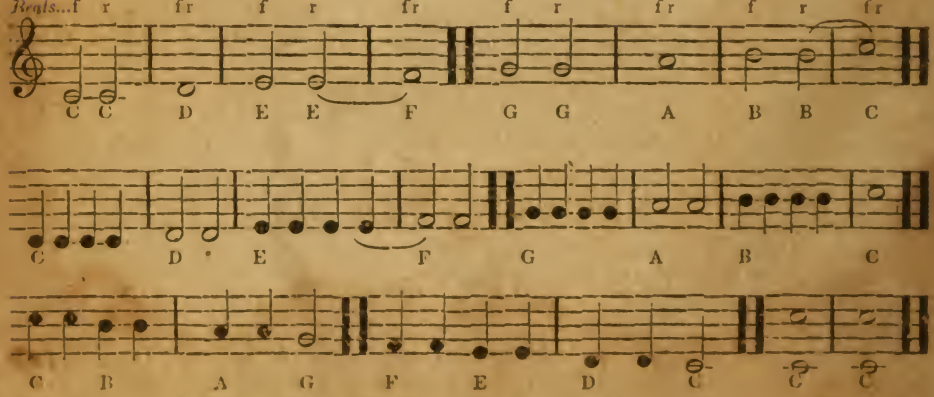
QUESTIONS.

What are the lines and spaces called? What are the distances called? How many degrees? When notes exceed the compass of the staff, what used? What are the short lines called? How are two or more staffs connected? When so connected, what called? How are the parts designated? What do clefs represent? On which line is the G clef set? The C? The F? What is the order of the letters in the F clef? In the G? In the C?

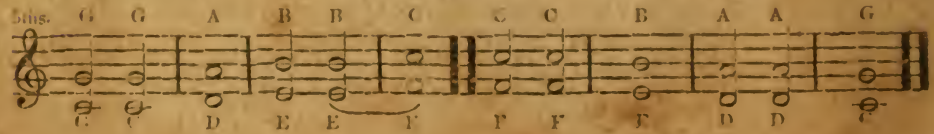
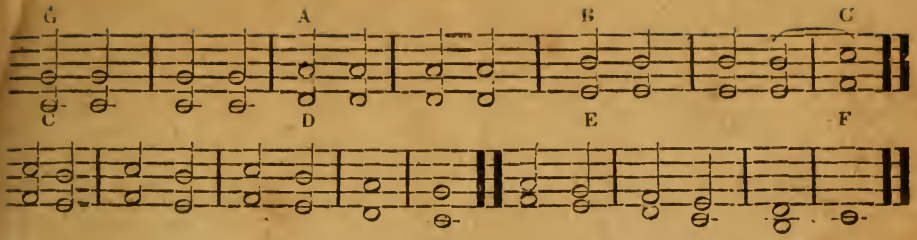
REMARKS.

The clefs are set on different lines, that each part may be written within the degrees of the staff. The G clef is commonly used for tenor, in modern books; but, in ancient publications, the C clef is much used. It may be placed on any line of the staff, and the line which is enclosed by its two cross-strokes, is always C—an octave or 8th above the first C in the F clef. It is sometimes used to bring down the high notes of base, and when used for tenor, is set on the fourth line.

LESSONS FOR PRACTICE IN THE G CLEF.

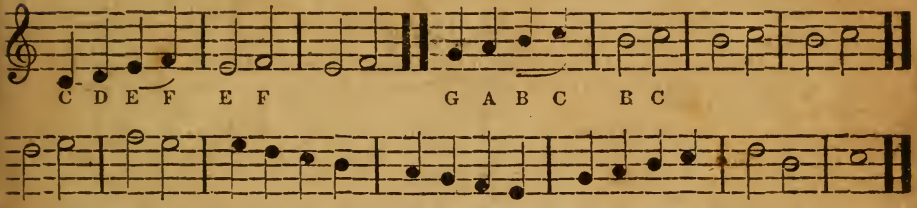
Lesson 1.

Lesson 2.

The two fourths united, to be sung at the same time as two distinct parts.



Lesson 3.

The semitones E, F, and B, C, are repeated.



The above lessons should be repeated by letter, until they become perfectly familiar to the scholar.

RECITATION III.

Of Notes, Rests, Bar, Measure, Accent, Beat, &c.

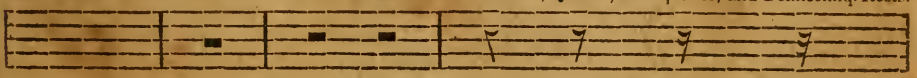
1. When notes are arranged to produce melody, their *time*, *tune*, and *accent*, are to be regarded. Their *time* depends on their form—their *tune* on the clef, their situation, and relation.

2. The notes of a melody are divided into *equal portions*, by lines drawn across the staff, called *single bars*, by which their *accent* is shown. The portions are called *measures*. The measures are performed with an *equal number of beats*, and the *first note* of each measure must be accented.

3. When measures are not filled with notes, *rests* are used, and denote *silence:* they require the same time, and have *the same* names *as the notes* which they represent.

4. The semibreve rest is a *square below the line*—the minim, the same *above the line*. The crotchet rest turns to *the right*—the quaver to the *the left*—the semiquaver to the *left* with *two marks*—the demisemiquaver to the *left* with *three marks*. They should be *strictly* observed.

Bar. Measure. Bar. Sem. Rest. Minim Rests. Crotchet, Quaver, Semiquaver, and Demisemiq. Rests.



5. A dot, or point, ˙ adds to a note, or rest, *one half*—two dots add *three quarters*. Three notes are diminished to the time of two by the *figure* 3. The time of notes may be augmented indefinitely by the *pause*, or *hold*. 𝄐

6. Notes which belong to one syllable, are connected by *a slur*. ⁀ Those which

are to be made emphatick, have *a mark of distinction* over them. Notes, which are set over each other, are called choosing notes.

7. Dots, in the spaces of the staff, or the letter :S: with dots, indicate a *repetition* of *musick*. Perpendicular lines with dots :‖: a *repetition of words*.

8 The figures 1 and 2 are synonymous with "first time," or *before the repeat;* and "second time," or *after the repeat.*

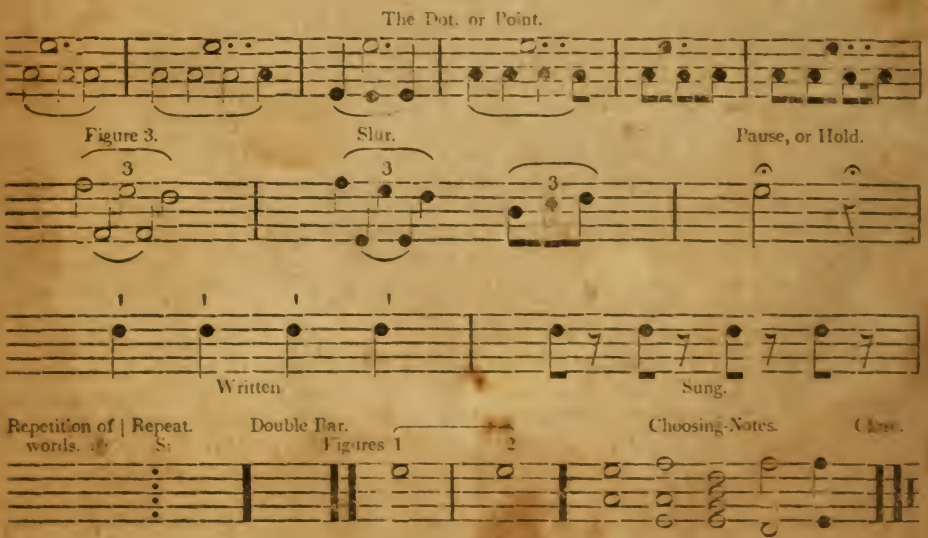
QUESTIONS.

What qualities in notes are to be regarded? What depends on their form? What on the clef, situation and relation? How are the notes of a melody divided? What are the lines across the staff called? What is shown by them? What are the portions called? How performed? Which note of a measure accented? When measures are not filled with notes, what are used? What do they denote? What time and names do they have? What is the form of the semibreve? The minim? &c. &c. Should the rests be observed? What addition is made by the dot? Two dots? What figure diminishes three notes to the time two? What augments the time of notes and suspends the beat. How are the notes connected, which are sung to one syllable? When notes are to be emphatick, what mark? What is indicated by dots in the spaces, or an S with dots? What is understood by dotted lines? What by the figure 1? What by figure 2?

REMARKS.

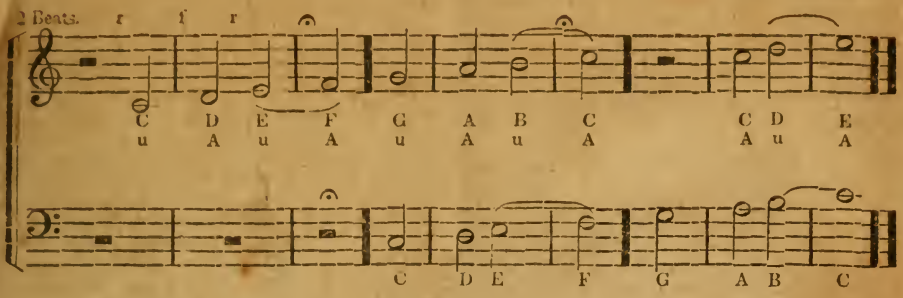
The time and proportion of notes are obvious from their shape or form; their tune depends on the clef that is used, their situation on the staff, and their relation as regards their connexion, in the diatonick scale. Their accents depend on the place of the single bar. The observance of rests is highly important, as much of the variety and effect of many pieces of musick depend on a strict attention to them. Notes, which are marked as emphatick, should be struck forcibly, and left abruptly, making a silence between them, as if a rest were inserted. There are other divisions of musick besides measure: a number of which form a strain, which is terminated by the double bar; and two or more strains form a melody, or tune, which is terminated by a close.

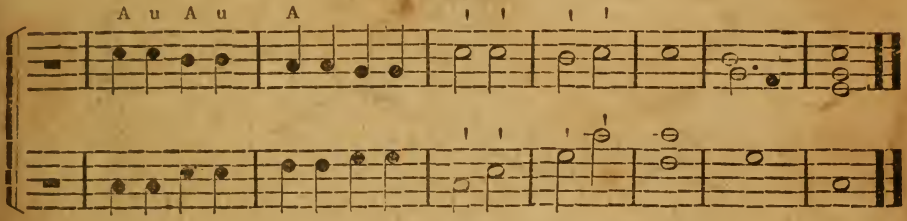
EXAMPLES.



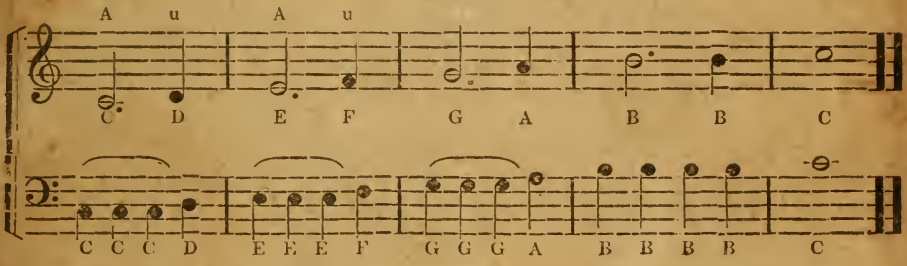
LESSONS FOR PRACTICE.

Lesson 1.

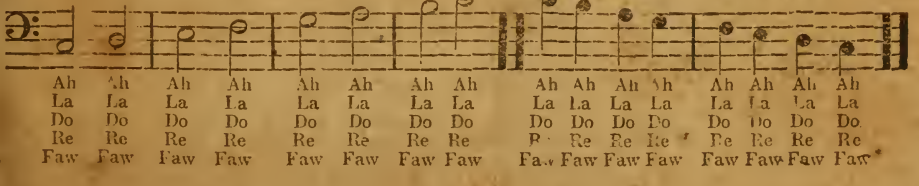
In the following Lessons the marks and characters which have been explained are introduced. The letters A and u show the accented and unaccented notes of the measure.

Mark of Distinction.



Lesson 2.

Pointed notes in one part, and their value in other notes, in the other part—two beats to a measure.

Lesson 3.

In order to produce a good tone, the mouth should be opened freely, and the sound should proceed without interruption from the throat. The vowel sounds only are sung, and the consonants articulated. The tones and semitones of the diatonick scale, may be formed on the sound of the vowel A, as in Ah, Law, Faw, &c. and will be found a useful practice. The syllable Law, requires an action of the tongue only; the syllable Do, a different action of the tongue: both, however require an open mouth. Different syllables, require different positions, and other actions of the articulating organs. Proper tone, and a distinct articulation, will be promoted by the use of various syllables, so as to combine the principal vowels and consonants.



The right formation and delivery of the voice, are objects of great importance to the vocalist, and indeed are indispensable to an effective execution. The scholar, therefore, should be instructed, in his first attempts, to form and deliver his voice in such a manner that an end so desirable may be attained.

The fixing of a correct intonation with respect to *distance*, in the diatonick scale, is one of the first requisites; yet, in the cultivation of the voice, the *quality* of *tone* is likewise to be regarded, and very great improvement can be effected in that particular, by a persevering practice rightly directed. Although the Italian maxim be true, "that of the hundred requisites to make a singer, he who possesses a fine voice has ninety-nine;" it is no less true, that many voices, scarcely entitled to the appellation of musical, can be astonishingly improved by cultivation, and will admit of a high degree of polish and refinement.—The same note of the *scale*, may be formed with various positions of the organs, yet it will be more perfect, and partake of more musical qualities, when formed with *one* position, than with any other. The only tests are by experiment and practice. The following may be useful outlines:—Try an open, and then a closer position of mouth—modify the sound in its passage through the mouth; and then, sing from the throat, with less modification—Support the voice by a current of air, issuing as it were, from the upper part of the throat; and then, let it be more apparently brought up from the lungs. Put the body in an easy, free and erect position; then, try the effect of a position more confined; distend and support the chest; and then, with less muscular exertion, try to produce a tone equally true, sonorous and musical, and the difference will be obvious.

RECITATION IV.

Of Flats, Sharps, Natural, Accidentals, Syllables, &c.

1. A flat ♭ is a mark of *depression*. A sharp ♯ is a mark of *elevation*. When set before a note, the one depresses the sound a *semitone*, the other raises it a semitone.

2. Flats and sharps, when set at the clef, are termed the *signature*. When inserted occasionally, *accidentals*.

3. The influence of the signature extends *through the piece*. Accidentals affect *the notes* on the same letter *in the measure* where they occur.*

4. A natural is ♮ a mark of *restoration*; it suspends the effect of the ♭ and the ♯, and restores *the natural sound*.†

5. Flats and sharps are used in musick to produce *a greater variety*. They alter the *places* of the *semitones*, thereby forming new scales.

6. The syllables *Faw*, *Sol*, *Law*, *Mi*, are used instead of the letters. *Mi* is the governing syllable; its place is fixed by the *signature*.

7. It is naturally on B.

When the Signature is	B♭, or 1♭, mi is on	F	When the Signature is	F♯, or 1 sharp, mi is on	F
	B and E♭, 2 flats,	A		F and C♯, 2 sharps,	C
	B, E and A♭, 3 flats,	D		F, C, and G♯, 3 sharps,	G
	B, E, A and D♭, 4 flats,	G		F, C, G and D♯, 4 sharps,	D
	B, E, A, D and G♭, 5 flats,	C		F, C, G, D and A♯, 5 sharps,	A
	B, E, A, D, G and C♭, 6 flats,	F		F, C, G, D, A and E♯, 6 sharps,	E

8. When ascending in gradation from mi, the order of the syllables is always *faw*, *sol*, *law*, *faw*, *sol*, *law*, *mi*. In descending, the order *is reversed*. The syllable *faw* is invariably a semitone above *law* or *mi*.

QUESTIONS.

What is a flat? What is a sharp? How much do they depress or elevate the sound? When set at the clef what are they termed? When set occasionally what called? How far does the signature have

*If a measure end and the next begin with the altered note, the accidental is understood to affect the notes in that measure also, until some other interval is taken.

†When a natural is set after a flat, it has the effect of a sharp; and when used after a sharp, it has the effect of a flat. It is properly an accidental character, although, it sometimes appears as a signature.

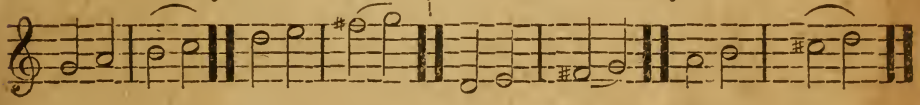
fluence? What are affected by accidentals? What is a natural? To what are the notes restored? Why are flats and sharps used? What is altered by them? What syllables are used? Which is the governing syllable? How is its place fixed? Where is it naturally found? What is the order of the syllables ascending? The descending order? What syllable shows the place of the semitone? Where is it found?

REMARKS.

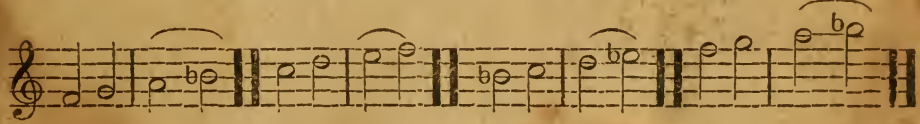
Different nations have used various syllables in solmization. Guido, the inventor of the present scale of musick, used Ut, Re, Mi, Fa, Sol, La. The French added Si for the seventh; and the Italians changed the Ut into Do, for its softer pronunciation. C. H. Graun, in order to combine the vowel sounds with the principal consonants, used Da, Mi, Ni, Po, Tu, La, Be. In modern practice, when Faw and Sol are sharped, they are changed into Fi and Si; and Mi, when flatted is called Faw. The syllables Faw, Sol, Law, Faw, are applied to the first fourth, and Sol, Law, Mi, Faw, to the second fourth of the scale in every transposition of Mi; the syllable Faw commencing the first, and terminating both divisions. The eighth degree is always supplied by the repetition of that syllable with which we commence the series.

It will be observed, that the only series of the letters, in which the two semitones will be the last notes of each fourth of the scale, is that which commences with C. If, therefore, scales like that on C, are to be formed on other letters, the places of one or both of those semitones must be altered, so as to make two similar fourths in succession, from the letter with which we commence. Each *tone* of the diatonick scale, may be divided into two *artificial semitones*, by the use of a flat or a sharp; and to each *natural semitone*, may be added, one of those *artificial semitones*, which is produced by sharping that letter where the semitone occurs, thereby making it a *tone* from the letter below it; new fourths, therefore, and, consequently, new scales, may be formed on any letter, by the use of a sharp. Thus, from E to F is a semitone, and from F to G is a tone; but from E to F♯ will be a tone, and from F♯ to G a semitone. Thus, a new fourth may be formed, similar to the upper one of C, and placed immediately above it, so as to form a new scale, by making the F sharp, each of the other letters remaining unaltered; this, as the series begins and ends with G, is called the Scale of G; which, with respect to its tune, or pitch, is five degrees higher than that of C. In like manner, a scale may be formed on D by adding a sharp on C, the natural semitone of the first fourth on the scale of G. Thus the altered fourth of a *former scale*, becomes the seventh of a *new scale*, and the same on every other letter by sharps. To make new scales by flats, the seventh of the *former scale* is depressed; thereby forming a new fourth, which may be added to, and placed immediately below, the lowest one of the former scale. Thus, if we commence with F, from F to G is a tone, from G to A is a tone, from A to B (which is the seventh of the scale of C,) is a tone—making three tones in succession. B, the fourth letter from F, must therefore be depressed by a flat, thereby making it a semitone from A to B♭, and a tone from B♭ to C. This, as it begins and ends with F, is called the Scale of F. E, being the seventh of that scale, will require another flat to make a new fourth, which may be placed below the lowest one of F, to form another scale, which, as it begins and ends with B♭, is called the Scale of B♭. In the same manner, other scales may be formed on each of the other letters, either by signature or accidentals.—The *Natural*, being a mark of restoration, always occurs on a letter which has been made flat or sharp before, and restores its former sound, and also the former scale.

Scale of G. *Scale of D.*



Scale of F. *Scale of B♭.*

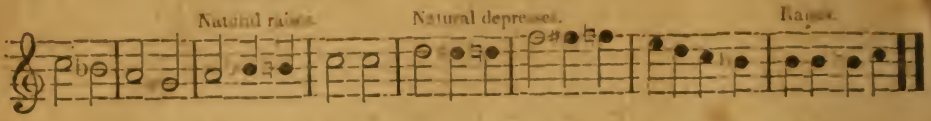


EXAMPLES OF SIGNATURES.

Flat Signatures.

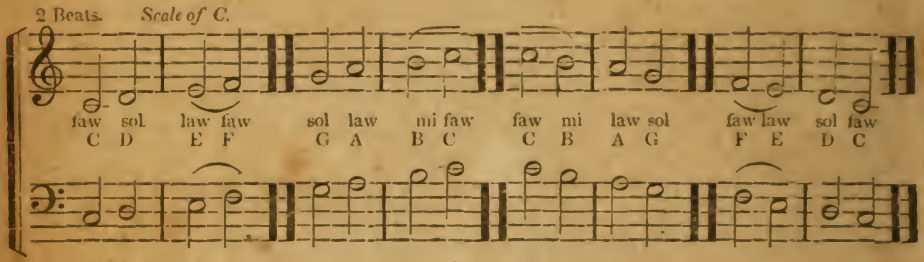
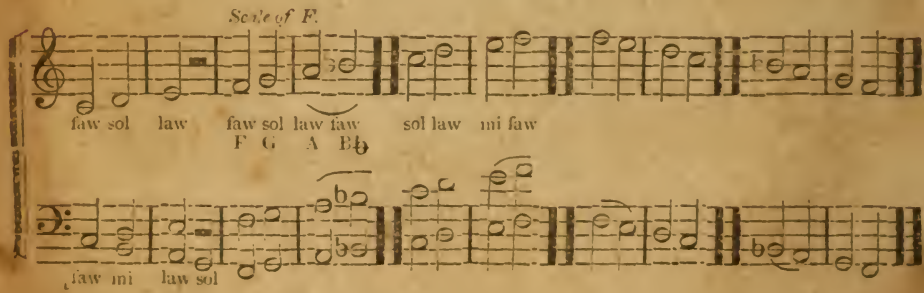
Sharp Signatures.

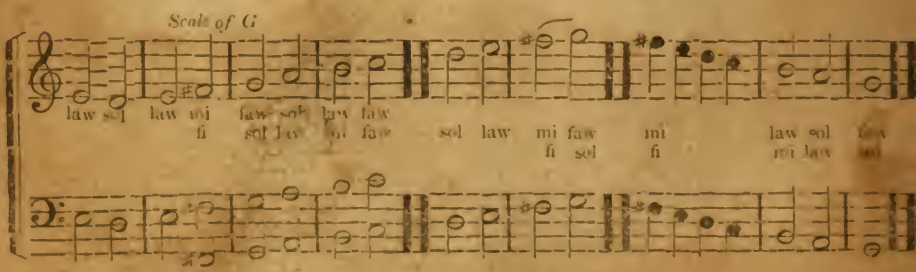
ACCIDENTALS.



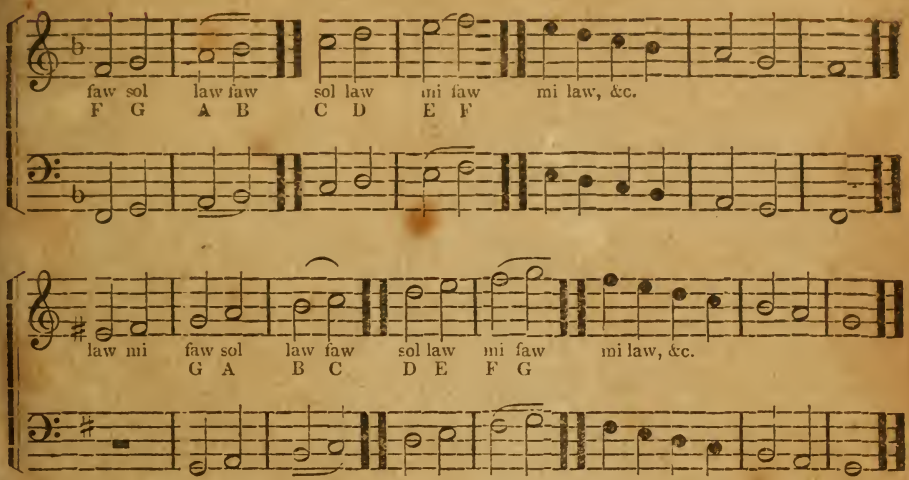
LESSONS FOR PRACTICE.

Lesson 1.

* The syllables applied to the scales of C, F, and G, by Accidentals.





Lesson 2.

In the Scales of F and G, by Signature.

Note.—From the preceding rules and the above examples, it appears, that the letters are never removed, but that the governing syllable Mi, may be placed on any letter or degree of the staff, and consequently the other syllables change their places with it; although their successive order is never changed.

RECITATION V.

Of Time, Movement, Measure, Accent, &c.

1. *Time*, is that quality, from which arises much of the pleasure we receive from sounds. Its application to musick is explained by *movement* and *measure*.

2. Movement, relates to the *slowness* or *rapidity* of a piece: Measure, to the *regularity of progression* by equal spaces of time.

3. There are *two* species of simple measure—*common* or equal time, and *triple* or unequal time: and by the union of two or more measures of simple time, another variety is produced, which is called *compound* time.

4. The two species and their varieties, are distinguished by appropriate *signs*.

The 3 varieties of common time, are marked by the *semicircle* $\overline{\mathbf{C}}$ the barred semicircle $\overline{\mathbf{C}}$ and the figures $\frac{2}{4}$.

5. The varieties of triple time, are distinguished by the figures $\frac{3}{2}$ $\frac{3}{4}$ and $\frac{3}{8}$. Compound time, by the figures $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ also $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$.

6. The *semibreve* is the measure-note of the first and second varieties of common time, and the *minim* of the third.

7. In triple time, three minims fill a measure in the first, three crotchets in the second, and three quavers in the third variety.

8. In the first variety of compound time, six crotchets fill a measure, six quavers in the second, and twelve quavers in the third. Nine crotchets, nine quavers, and nine semiquavers, are the measures of the other varieties, which are performed with three beats to each measure.

9. The first variety of common time has *four* beats to a measure; the second and third have *two;* in triple time each variety has three beats to a measure, and compound time is performed with *two*.

10. The principal and most important accent, in all the varieties of time, falls on the *first note* of each measure, and is always accompanied by the *downward* beat.

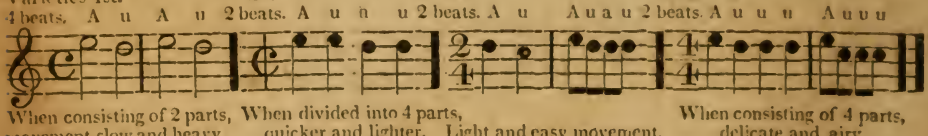
QUESTIONS.

What important quality relative to musical sounds is to be considered? How is it explained? To what does movement relate? To what does measure relate? How many species of simple measure? What called? When two or more measures of simple time are united, what do they form? How are the different kinds distinguished? What is the sign of the first variety of common time? Of the second? Of the third? What figures for the first variety of triple time? For the second? For the third? Compound time, first variety? Second variety? Third variety? The other compound measures? What is the measure-note of the first variety of common time? Of the second? Of the third? In the first variety of triple time, what notes fill a measure? In the second? In the third? In compound time, first variety, what notes? Second variety? Third variety? The other varieties? How many beats to a measure in common time? In triple time? In compound time? On which note of a measure is the principal accent laid? Should that be accompanied by the upward or downward beat?

EXAMPLE.

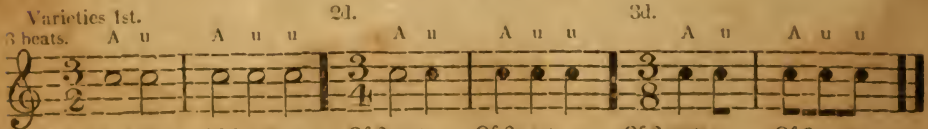
Signs, Measures, Beats, and Accents of Common Time.

The accented and unaccented notes are marked by the letters A, a, and u. The large and small letters, show the strong and weak accents.



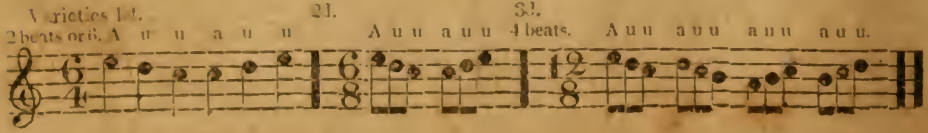
When consisting of 2 parts, movement slow and heavy. When divided into 4 parts, quicker and lighter. Light and easy movement. When consisting of 4 parts, delicate and airy.

Signs of Triple Time.

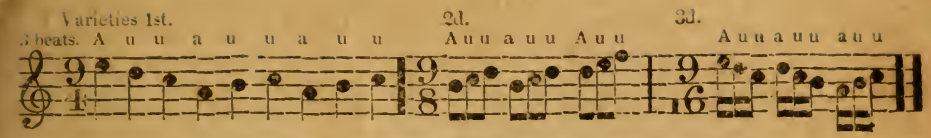


Consisting of 2 parts. Of 3 parts. The movement slow. Of 2 parts. Of 3 parts. More light. Of 2 parts. Of 3 parts. Quite light.

Of Compound Common Time.



Of Compound Triple Time.



The movements in all the varieties of compound measure are light.

REMARKS.

Time, movement, measure, and accent, are qualities from which is derived an almost infinite variety of musical expression. All musical sounds remain without any fixed character, until they are brought into measure, and regular movement; it being time alone, which imparts meaning; and gives to them order, regularity, and proportion.

Of movement, something general may be known by the signs of time, and the construction of the piece: but the subject and character of the words in vocal musick, should always govern the performer with regard to the slowness or rapidity, strength or lightness, of the movement. Some gradations of movement, and of force or lightness, are often expressed by the terms of the art, (for which see dictionary of musical terms) and should be strictly observed; as much of the particular effect of a piece of musick, often depends on an observance of them. The movement of instrumental pieces may be known by their title, as march, minuet, &c. &c.

With regard to the regularity of progression, every measure of a piece of musick, must contain such a number of notes as are equal to each other in value. Thus a measure may contain a semibreve, or its value in minims, crotchets, quavers, &c. intermixed as the melody requires. Each step of the progression is shown to the *eye* by the single bar, and made sensible to the *ear* by the *accent*, or pressure of sound, which always takes place, on the *first note* after the *bar*, in all kinds of measure.

Accents in musick arise from the analogy which exists between the language of musick and the language of words. No series of sounds, however harmonious or melodious their progression, would produce a melody or tune, without making certain points of division by a particular force, pressure, or accent. The accented notes which form measures, bear some resemblance to those of syllables which form words; each requiring one principal accent. A similar analogy exists between the cadences of musick, and the points or stops in language. The accent, however, may be so varied by the removal of the bar, without changing the measure that the same melody will assume a variety of forms, so totally distinct in their character and effect, that the original air would scarcely be recognised. The same movement may also become expressive of very different and even of opposite emotions, by the variety of notes which can be used; and these again subjected to all the various changes incident to accent. By a due attention to the different *degrees* of accent, (a distinction which is highly important) monotony is prevented, a regular variety is produced, the mind is enabled to comprehend and measure time with exactness and ease; the attention of the performer is arrested and for some time entertained, by the regular return of those divisions by accent, which it soon learns to anticipate, and on which it leans for support.

The measures of common or equal time consist of two equal parts; and when subdivided, of 4, 8, 16. The measures of triple, or unequal time, consist of three equal parts and when subdivided, of 6, 9, 12, &c. In the measures of common time the accented and unaccented parts are equal: in triple time there are two unaccented parts to one accented part; and this distinction forms the only difference in their effects.

Compound measures are divided into compound common and compound triple time. When two measures of three crotchets, or of three quavers, are united by the omission of a bar, the time is called compound common—common, because every measure is equally divided; and compound, because each half is a single measure of triple time.

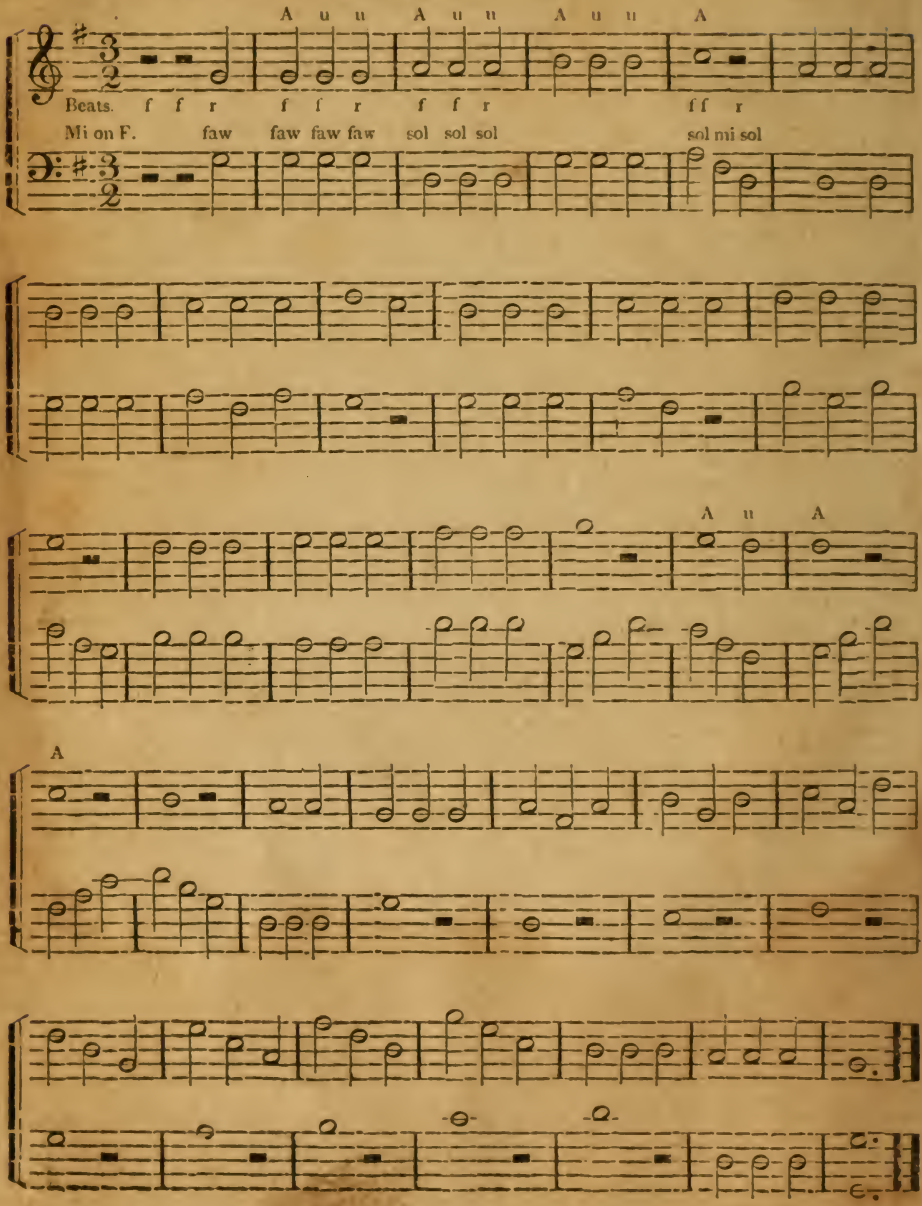
Compound triple time is formed by dividing the three parts of a measure of simple triple into nine parts. The accents of the compound measures correspond with those of the simple measures of which they are composed; yet the first accent after the bar, as in a simple measure, should be more powerful than those which take place in the other parts of the measure.

When compound common time is performed slow, each part will require a beat; but if sung rapidly, each triplet only will require a beat. In compound triple time, three beats, one to each triplet, are required. The figures which mark the different varieties of measure are significant. The upper figure expresses the number of equal parts which a measure contains, as 2, 3, 6, 9, 12: the lower figures the number of those parts which are equal to a semibreve, as 2, 4, 8, 16. which signify minims, crotchets, quavers, and semiquavers. The Germans, and likewise the French, reckon as a species of simple time, a measure formed of four equal parts; the first of which, only, is accented. The English theorists disapprove of the distinction, as they suppose that a measure of four parts, does not differ from a measure of two parts divided into four. A difference, however, seems to exist, as the German measure of four parts has only the first accented, which certainly produces a very light, easy, and agreeable movement; a measure of two parts divided into four, (as two minims divided into four crotchets) has the first and third accented, which is, indeed, a movement of a very different character. In triple time the English make a weak accent on the third part of the measure. The Germans make the second and third parts both unaccented. In compound measures, the former make the accent, which occurs at the middle of the measure, equal to that which follows the bar; thus, a measure of compound time would not differ in its character or effect from two measures of simple time, of which it is composed; while the latter make it to differ both in character and effect, by marking the beginning of each compound measure, as in simple measure, with a stronger accent than is used in the middle; a distinction which we consider of great importance, and therefore give the preference to the German theory.

LESSONS FOR PRACTICE.

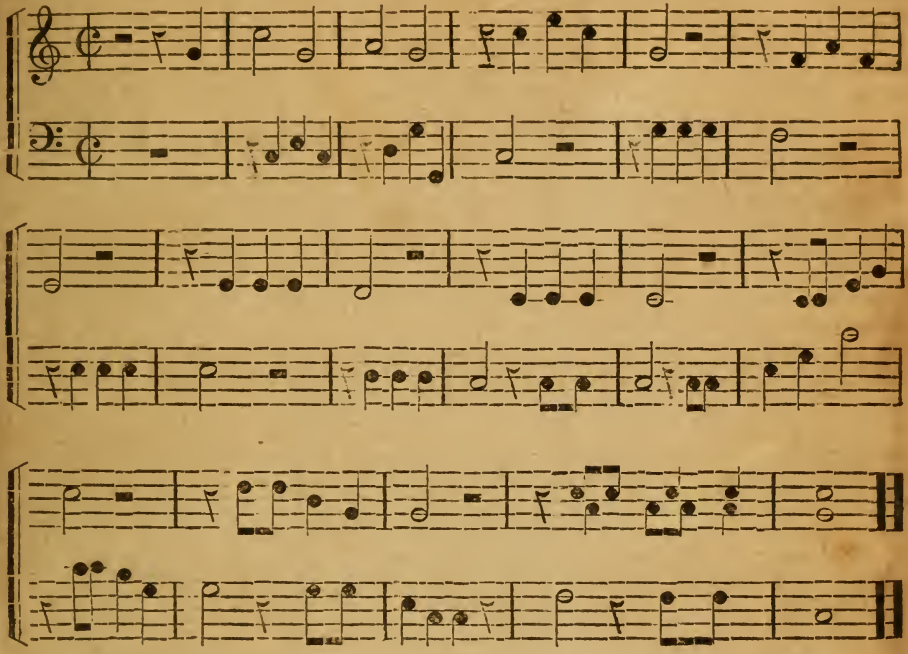
Lesson 1.

Three beats to a measure—two down and one up.



Lesson 2.

The following will be found a useful exercise to perfect the student in beating and comprehending the time of measures.

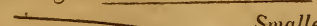


RECITATION VI.

Of Graces, Marks of Expression, Definitions, &c. &c.

1. Small notes, which are supernumary in the measure, borrow their time from the note that follows them, and are called *Apoggiatures. After notes*, are similar in form; but they borrow their time from the note which precedes them. Apoggiatures occur on the *strong;* and After notes on the *weak* part of a measure.

2. Notes, which interfere with the natural accent of the measure, are called *notes of syncopation.* Dots over notes, indicate a detached manner of performance, with *a small degree of emphasis.*

3. When a passage is to be increased from soft to loud, it is indicated by an *Angle*, the lines extending *to the right*  *A contrary effect* is indicated by extending to the left. *Smaller marks* are set over single notes, and have the same definition · When they are united, an increase and diminution of voice are indicated.

4. The Pause or Hold, 𝄐 when used as a mark of expression, is *very indefinite;* and the judgement of the performer must be exercised with respect to prolonging, suspend-

ing, increasing, and diminishing the sound; the beat, however, *is always suspended* by the hold.

5. A rapid alternate repetition of the note above, with the note marked, and ending with a turn on the note below, is called a *Trill, or shake.* A series of sounds, which contain five tones and two semitones, or the extreme notes of such series, are termed an *Octave.*

6. Parts are in unison when the notes stand on the same letter, and on that degree of the staff which produces *the same sound.* The writing, or performing of the same melody, on different degrees of the staff, is called *Transposition.* There are *twelve* transpositions of the diatonick scale: six with flats, and six with sharps.

7. Two successive chords, which produce a satisfaction to the ear, form a *Cadence* in musick. A *Cadenza,* or cadence *ad libitum,* is an extempore passage, introduced by a vocal or instrumental solo performer, immediately preceding the last note of a period or final cadence.

8. *Variation* is expressing the same thought in various ways, with some shades of difference only—by changing the melody, harmony, measure, mode, accent, &c. &c.

9. *A Rondeau,* is a composition in which the first strain is repeated after each of the other strains. *A Fuge,* or *Fugue,* is a composition or that part of it, in which one part takes up the subject, and is imitated by the others in succession, until, after apparent confusion, they all unite, and each resume their proper place in the harmony.

10. *An Anthem* is musick set to sacred prose, in which the composer introduces fuge, variation, modulation, recitative, solos, duos, trios, and choruses, as the subject may admit, or his imagination dictate.

11. Musick set for a single voice, the style of which, in performance, resembles speaking, is called *Recitative. A solo* is set for a single voice, as "*verse solo,*" or for the performers on a particular part, as tenor solo, base solo, treble solo.

12. *Chants* are compositions, but partially written; the performer is to supply the omissions by the guides that are given. Chanting is the *ancient manner of singing* church services.

QUESTIONS.

What are the small notes called which borrow time from the note that follows them? When they borrow time from the note preceding, what called? Do apoggiatures occur on the strong or weak part of a measure? Where do after notes occur? What are those notes called which interfere with natural accent? What is indicated by dots over notes? When a passage is to be increased from soft to loud, what mark? Which way should the lines extend? When extended to the left, what indicated. What is used for single notes? When a note is to be increased and diminished, how marked? Is the expression, which are indicated by the pause or hold, definite? In such cases, how is the beat regulated? What is a rapid alternate repetition of two contiguous notes called? What is a series of eight notes, or their extremes, called? What is a unison? What is the writing of same melody on different degrees of the staff called? How many transpositions of the diatonick scale? How many by flats? How many by sharps? When a succession of chords produce a satisfaction, what called? When an extempore passage is introduced before a close, what? The expressing the same thought in various ways, what? When the first strain is repeated after each of the others? When one part takes up the subject and is imitated by the others, what? What is the repetition of the same melody in each part called? When musick is set to sacred prose, what called? What is that style of musick called which resembles speaking? What are those compositions called, a part of which is to be supplied by the performer? What is to be noticed, in particular, respecting chanting?

REMARKS.

Apoggiatures and after-notes belong to the class of graces or ornamental parts of musick: they are not valued in the measures where they occur, but diminish the time of the notes to which they are attached, in exact proportion to their own proper length when written large; as minims, crotchets, quavers, &c. &c. When an apoggiatura precedes a pointed note, it assumes twice its own value; and therefore reduces the time of the pointed note, to one-third of its real value. Apoggiatures always require force in execution, being on the strong or accented part of the measure: after-notes on the contrary being on the weak part of the measure, should be more lightly and delicately touched. These graces add very much to the richness of melody: give greater variety to harmony, and are frequently of as much importance in a composition, as the principal note. Notes of syncopation begin on the weak, and end on the strong part of the measure: they differ from apoggiatures, by being valued in the measures, and by constituting a part of the radical harmony.

The meaning of the pause or hold, when used as a mark of expression, is various. When the word or syllable cannot, with propriety, be prolonged, it indicates an entire suspension of the sound, as "'Tis finish'd"—see Munich, p. 55; also the word "Victory"—the last time it occurs in the "Dying Christian;" in both these cases, a silence is far more expressive than the continuation of the sound would be. In Cambridge, p. 138, on the word "Father," it indicates an increase and diminution, and also a prolongation of the sound. In "St. Mary's," p. 50, on the word "hour," and in "Lowell," p. 64, on the word "sing," a fine effect may be produced, by prolonging, and continually diminishing the sound, until it dies on the ear, as if heard from a great distance. In ancient psalm tunes, the pause is used to mark the end of the line in the poetry. Any note which is an octave or 8th above, or below another, accords with it so perfectly, that the ear receives them as the same; any number of octaves, therefore, are but so many repetitions of the same sounds. The voices of women and children are an octave above those of men; that is, they are eight degrees higher in pitch or tune.

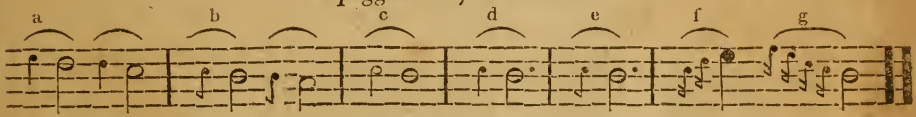
Cadences, in musick, as in language, are imposed upon us from necessity; the voice of the singer, and the attention of the hearer, cannot long be supported without making certain points, stops, or pauses. In the punctuation of language, and in a discourse, those pauses are varied according to the different degrees of perfection or imperfection, to which the speaker or writer has arrived, in conveying a distinct idea. The cadences of musick, answer to the points or stops in language; and are perfect, or imperfect, according to the degree of satisfaction produced in the mind, by their effects on the ear. A careful attention to musical cadence, is necessary to enable the performer to execute musick with ease, propriety, and effect. The rightly punctuating and emphasizing of words, so as to give to them their true meaning, and their full force, are objects of no less importance to the vocalist, than to the orator.

In musical recitation the performer is by no means confined to measure, or to the exact notation. Recitation is to be pronounced with musical inflections, approaching as near to speaking in the tune of the notes which are set, as possible. The taste and judgement of the performer must be exercised, with respect to the particular expression of the words, always remembering that he is to imitate that manner, which is most natural to speaking. Instrumental accompaniments are frequently set to *sustain* (not to embarrass) the voice; and must be played in complete subservience to all the variations of the vocalist. To accompany well, is the height of musical excellence in a performer; and those who have frequently sung with an accompanying instrument, know how much they have been clogged, perplexed, and embarrassed: and how very seldom they have been assisted. Great performers frequently fail to accompany well; their fingers itch to be in motion; they wish to display themselves, even at the expense of the singer.

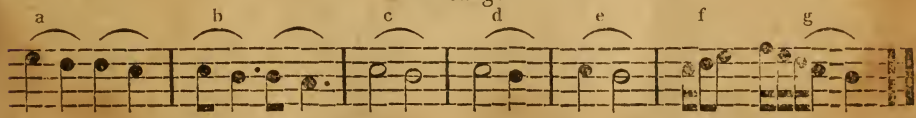
The style of chanting, is that of reading to a tune; except a certain number of syllables which precede a pause or the end of a verse, which are sung to notes in measure, forming a cadence to correspond with the proper pause in the words. The first note of each strain, is the reading note; to the tune of which, all the syllables in the line are read, (except those which are set to notes in the measure;) carefully observing the proper *accent* of each word, and the *emphatick* word of each sentence. In order to be understood by others, and to give effect to his performance, the singer must fully comprehend the *meaning* of the words: his articulation must be clear and distinct: his pronunciation grammatical and plain; his enunciation forcible; and his intonation correct. The Recitative must not be so rapid as to create confusion, or the Cadence so protracted as to be tedious. The sentences must be delivered in strict conformity to all the requisites and rules of good reading. [See Chants at the end of the volume.]

EXAMPLES.

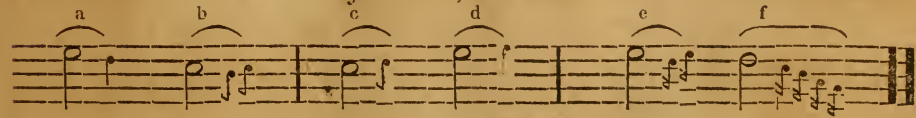
Apoggiatures, as Written.



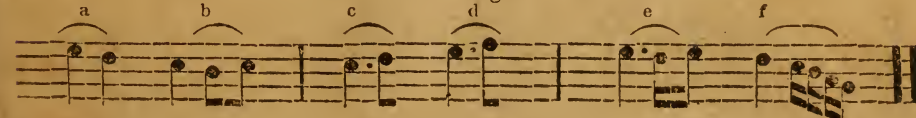
As Sung.



After-Notes, as Written.

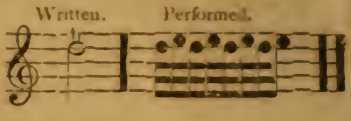


As Sung.



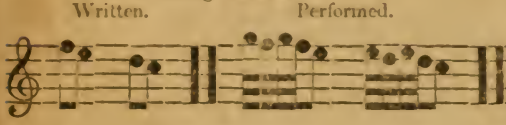
The Trill.

Some cases, however, occur, in which the accent is placed upon the note marked.

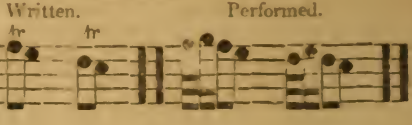


The Passing-Shake, Mordente of the Italians, the Turn, Inverted Turn, Turn on the Dotted Note, and the Beat, are Graces which are used by great performers, but should not be attempted in common musick—and in none, but by performers of the highest order.

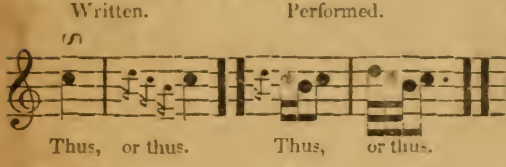
Passing-Shake.

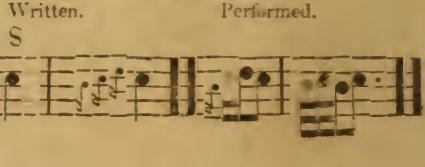


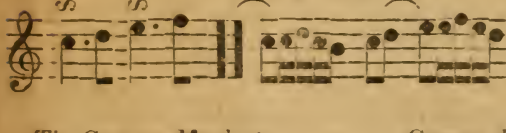
Mordente.



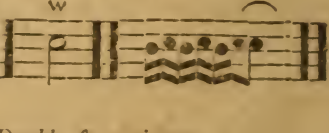
The Turn.

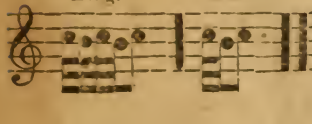


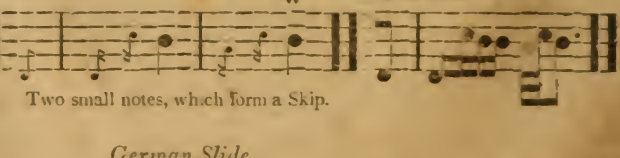
Inverted Turn.

Turn on the Dotted Note.



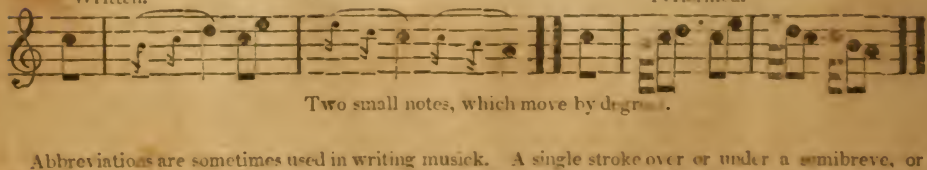
Beat.



The German Mordente.

German Beat, or Double Apoggiature.

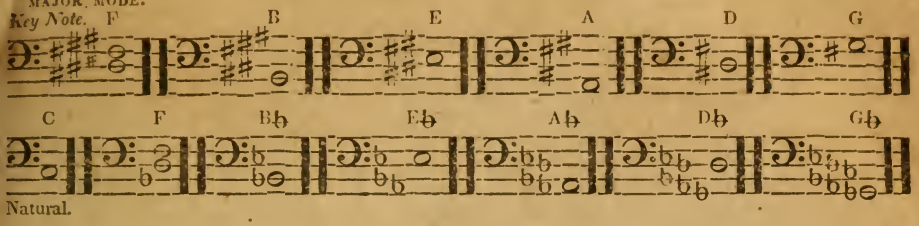


German Slide.



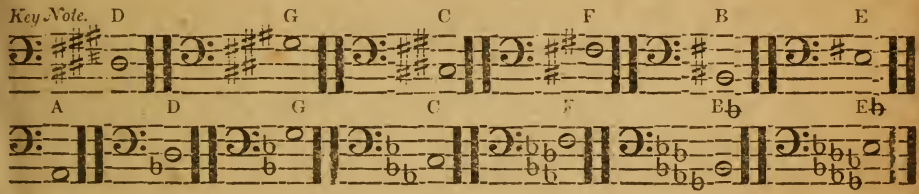
Abbreviations are sometimes used in writing musick. A single stroke over or under a semibreve, or through the stem of a minim or crotchet, divides them into quavers; a double stroke, into semiquavers; and a triple stroke, into demisemiquavers. Grouping the stems of minims, is sometimes practised.

The proper Signatures of the twelve Transpositions.



Those scales which are nearest to the natural scale, are the nearest related to it, and the relation decreases as they recede from it; both to the right, and to the left. Each scale in the major mode, has a relative scale in the minor mode, formed with the same signature. but requiring accidentals to complete the ascending scale. Twelve minor scales, therefore, can be formed, each of which will be situated three degrees below the major scale of the same signature. In all transpositions of the scale by sharps, the key or tonick is always on the next degree above the last sharp in the major mode, or next below in the minor. When the scale is transposed by flats, the major key note is always four degrees below, (or what is the same, five degrees above the last flat. The minor key note is always situated three degrees above, or (six degrees below) the last flat and has a sharp or natural on the next degree below it as the proper leading note, or sharp seventh of the scale.

Major and Minor Key Notes of the twelve Transpositions.



CLASS SECOND.

RECITATION I.

Of Scales, Keys, Modes.

1. A gradual *succession of fixed sounds*, containing *five tones and two semitones*, arranged in a proper form, constitute the diatonick scale of musick.

2. There are *two* forms of this scale; the one is called the *major mode* of the scale, and the other the *minor mode*. In each mode there is one principal or governing note, on which the scale is built: this note is denominated the *tonick, or key note:* it is always the *last note* in a base, and is called *Faw* in the major, and *Law* in the minor mode.

3. The arrangement of the notes with respect to the *places of the semitones*, constitutes the principal difference in the two modes.

4. If a series commence with C, the semitones will be found in the proper places, viz. from the *seventh* to the *eighth* degrees; and as the same is not true of a series commencing with any other letter C, is the only tonick in the major mode.

5. In a series commencing with *A*, the interval from the *second* to the *third*, and from the *fifth* to the *sixth*, is a semitone, which is its proper place in the minor mode;

and as that would not be true of a series commencing with any other letter, *A* is the only natural tonick in the minor mode.

6. The terms major mode, and minor mode, are used with reference to the *third degree* upward from the tonick. If the interval consist of *two tones*, it is a greater or major third, and the mode is on that account denominated major; but, if the interval consist of *one tone* and *one semitone*, the third is a lesser or minor interval, and the mode is denominated minor.

7. The scale of the major mode is the same in its ascending and descending form; but, in the minor mode, the ascending scale has the *sixth* and *seventh* degrees raised a semitone by accidentals; in the descending scale, they remain *unaltered*.

8. By dividing each tone of the diatonick scale into two semitones, a scale is formed consisting of *semitones only*, which is called the *chromatick* scale. This division of tones is effected by the use of *flats and sharps*, and by means of this division, scales similar to those of C and A may be formed on any letter, by altering the places of the natural semitones, so that each letter may become a tonick letter.

QUESTIONS.

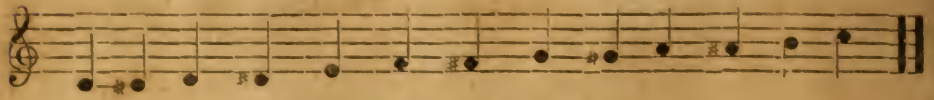
What constitutes a diatonick scale? What must be contained in them? How many forms of the scale? What called? What is the principal note of a scale called? By what rule found? By what syllable called in the major mode? What in the minor? How do the modes differ? Where found major mode? Where in the minor? Which is the natural tonick letter, major mode? In the minor? What degree is referred to in using the terms major and minor mode? What constitutes a major third? What the minor? What degrees are raised in the minor mode? Are they sharped in the descending scale? When the tones are divided, and a scale is formed of semitones only, what called? How is the division made? What benefit is derived from the division?

REMARKS.

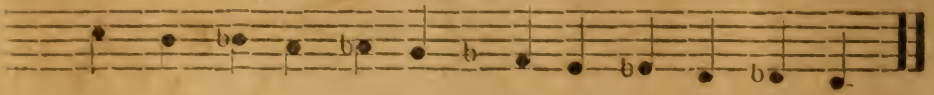
The minor mode requires, that whenever the 7th of the scale ascends to the 8th it should become sharp, as the proper leading note to the key, that being naturally a tone below the 8th, requires an accidental to raise it. The sixth is made sharp, to accommodate the seventh, to prevent the harshness between the sharped seventh and the sixth. Thus in every ascending minor scale, two notes are altered from the signature, which are best sharped by changing Faw into Fi, and Sol into Si; but in the descending scale, the seventh is depressed to accommodate the sixth, as the descending scale in its natural form is more congenial with the character of the minor mode, and the scale of the signature is not altered; the syllables, therefore, are not changed. The effects of these two modes of the scale, are peculiar, and very different; the one, from its having the greater third, is well suited to excite and express the cheerful and animated emotions, of hope, joy, praise, adoration, and thanksgiving; while the other, from its possessing the lesser third, is calculated to produce the opposite emotions of sorrow, grief, pity, &c. and is used for subjects of prayer, contrition, tenderness and compassion.

EXAMPLE.

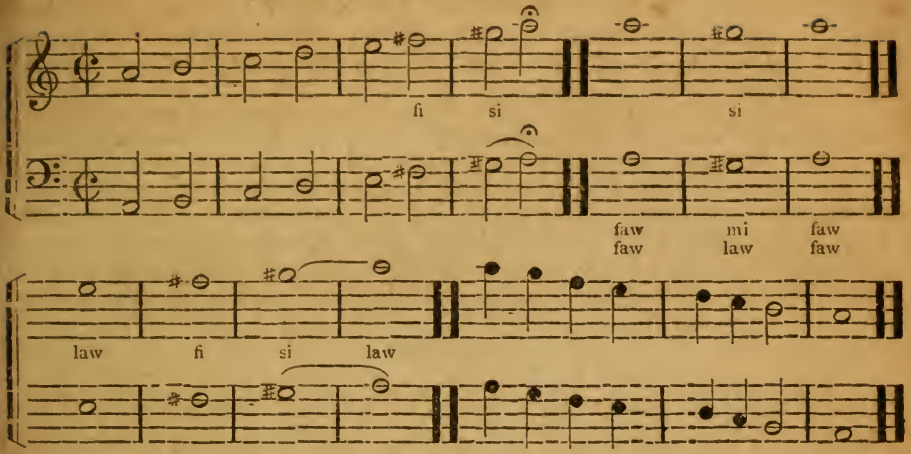
The Ascending Chromatick Scale, by Sharps.



Descending by Flats.

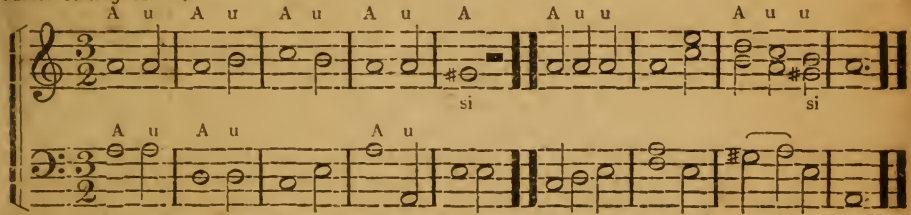


LESSONS FOR PRACTICE.

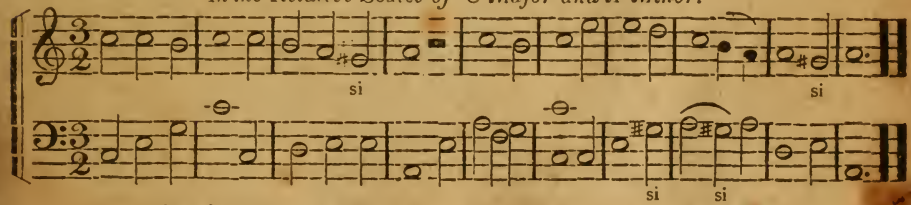
Lesson 1.

Lesson 2.

First Variety of Triple Time—3 beats to a measure.

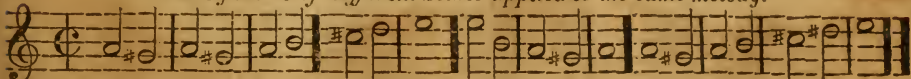
Minor Scale of A.



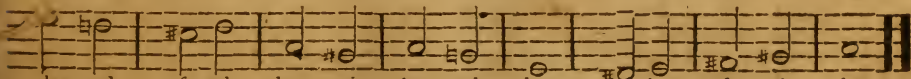
In the Relative Scales of C Major and A Minor.



The Syllables of different Scales applied to the same melody.



Minor of A. law si law si law mi fi sol law law mi law si law law si law mi fi si law
Major of A. faw mi faw mi faw sol law faw sol sol sol faw mi faw faw mi faw sol law fi sol
Major of D. sol fi sol fi sol law mi faw sol sol law sol fi sol sol fi sol law mi fi sol
Major of E. faw law faw law faw sol law faw sol faw sol faw law faw faw law faw sol law mi faw



law sol fi sol law si law sol law si law fi si law
sol faw law faw faw mi faw faw sol fi sol law mi faw
sol faw mi faw sol fi sol faw sol fi sol law faw sol
faw faw law faw faw law faw faw faw mi faw sol law faw

RECITATION II.

Of Principal Notes, Chords, Triads, &c.

1. The principal notes of the diatonick scale, are the *Tonick*, the *Dominant* and the Sub-Dominant.

2. The note, next in importance, is the *Leading-Note*, or sharp seventh of the scale; is always a *major third* above the dominant.

3. The note, next in order, is the *Mediant* or middle note between the *tonick* and the *dominant*. The next is the *Sub-Mediant* or middle note between the *tonick* and the *sub-dominant*. The other note of the scale, is a second above the tonick, and is called the *Super-Tonick*.

4. The distance between any two sounds, when one is higher in tune or pitch than the other, is called an *Interval*. They are distinguished by the terms Major, and Minor, Flat, Sharp, and Perfect.

5. The *two thirds* are the most important intervals, and should be well understood, as the mode is determined by the third above. *Chromatick Intervals* are diatonick intervals increased or diminished by a sharp or a flat, and have the additional epithet of *Extreme*.

6. Three sounds, combined at the distance of a third and a fifth from the lowest, form a *Triad*, which is called major or minor, according to the nature of its third.

7. Progression, is a *succession of triads*, or perfect chords, which are confined to the scale of the original key, and only admits of the *tonick*, the *dominant*, and the *sub-dominant* harmonies, occasionally interspersed with the relative *Tonick* andits *attending harmonies*.

8. Those changes, which are produced by the introduction of a new flat, sharp, or natural, either as an accidental or by signature, are termed *Modulation*.

QUESTIONS.

What are the principal notes of a diatonick scale? What is the next in importance? What distance from the dominant? What is the next note in order? Between what note found? The next note?—Where situated? What is the other note of the scale called? What is the distance between two notes called? How are intervals distinguished? Which are the most important? When diatonick intervals are increased by a sharp, or diminished by a flat, what are they called? When three sounds are combined, at the distance of a third and a fifth, what called? What is Progression? What are those changes called which are produced by the introduction of flats and sharps?

REMARKS.

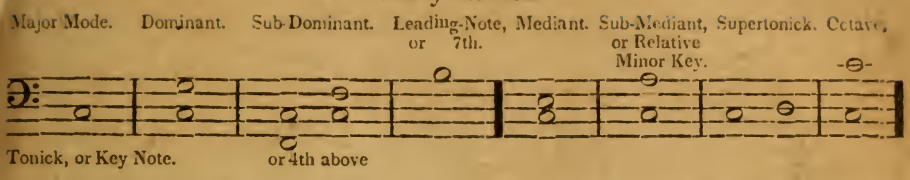
The Tonick, or key-Note, is that chief sound which governs all the others. The Dominant, or fifth above the key, is also a governing note, as it requires the tonick to be heard after it, in a perfect cadence in the base. The Sub-Dominant, or fifth below the key, is likewise a kind of governing note, as it requires the tonick to be heard after it in the Plagal cadence. These three sounds are the radical parts of every scale, whether major or minor. The major 3d above the dominant is called the leading-note, or the note *sensible*, because it leads you to the key or tonick, which is always a semitone above it; in the minor scales, therefore, it requires an accidental sharp or natural. The mediant varies with the mode, being the greater third in the major, and the lesser third in the minor mode. The submediant also varies with the mode, being the greater sixth in the major, and the lesser sixth in the minor mode. The mediant in the minor mode is the relative major key note, and the submediant in the major mode is the relative minor key note.

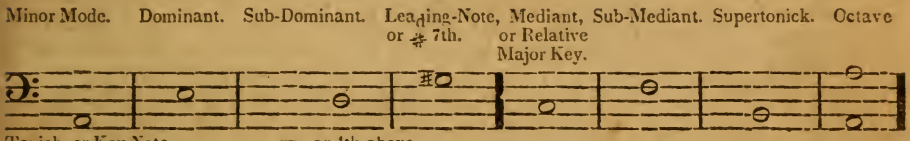
The intervals are distinguished by the terms major and minor, flat, sharp, and perfect. The 2d, 6th and 7th, are called flat, sharp, or perfect. All chromatick intervals are discordant; but they are used in harmony by license.

The introduction of a new flat, sharp or natural, as it alters the place of one of the semitones, changes the key, and creates a new tonick. In common psalm tunes, such changes are very frequent. Yet, the effect is generally momentary, as, by the omission of the new *leading-note* the character of the original key is not destroyed, but continues a predominant sound. In such cases, the changing of faw into fi, sol into si, and mi when flatted into faw, will be a sufficient guide to correct intonation. The sixth and seventh of the minor mode will be sharped best in that way; and in chromatick modulation no other method will perhaps be found practicable.

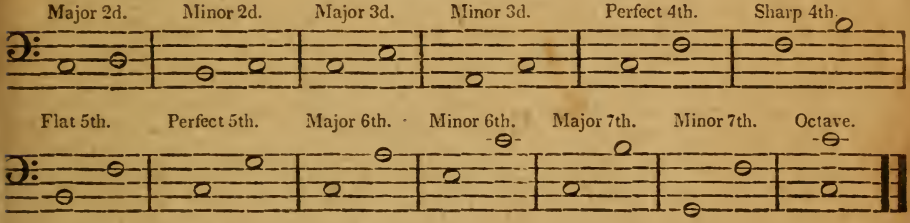
EXAMPLES.

Notes of the Scale.





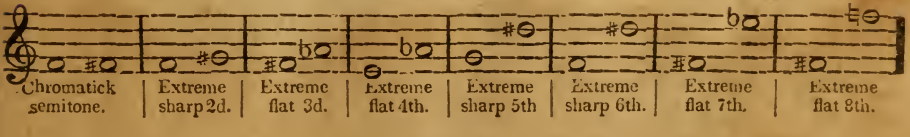
Diatonick Intervals.



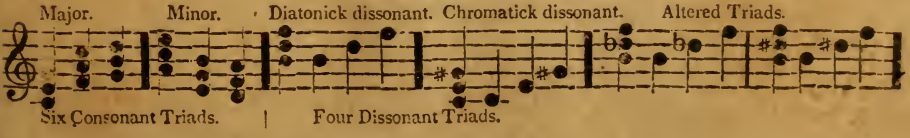
The contents of the Intervals are as follows, viz :—

A Unison	is the same sound, and consequently on the same degree,	- - - -	0
A Minor 2d	is composed of	2 degrees, at the distance of a diatonick semitone,	1 semitone.
A Major 2d	is composed of	2 degrees, and contains 1 tone, and may be divided into	2 semitones.
A Minor 3d	is composed of	3 degrees, and contains 1 tone, and 1 semitone,	3 semitones.
A Major 3d	is composed of	3 degrees, and contains 2 tones, and may be divided into	4 semitones.
A Perfect 4th	is composed of	4 degrees, and contains 2 tones and 1 semitone,	5 semitones.
A Sharp 4th	is composed of	4 degrees, and contains 3 tones, and may be divided into	6 semitones.
A Flat 5th	is composed of	5 degrees, and contains 2 tones and 2 semitones,	6 semitones.
A Perfect 5th	is composed of	5 degrees, and contains 3 tones and 1 semitone,	7 semitones.
A Minor 6th	is composed of	6 degrees, and contains 3 tones and 2 semitones,	8 semitones.
A Major 6th	is composed of	6 degrees, and contains 4 tones and 1 semitone,	9 semitones.
A Minor 7th	is composed of	7 degrees, and contains 4 tones and 2 semitones,	10 semitones.
A Major 7th	is composed of	7 degrees, and contains 5 tones and 1 semitone,	11 semitones.
An Octave	is composed of	8 degrees, and contains 5 tones and 2 semitones,	12 semitones.

Chromatick Intervals.

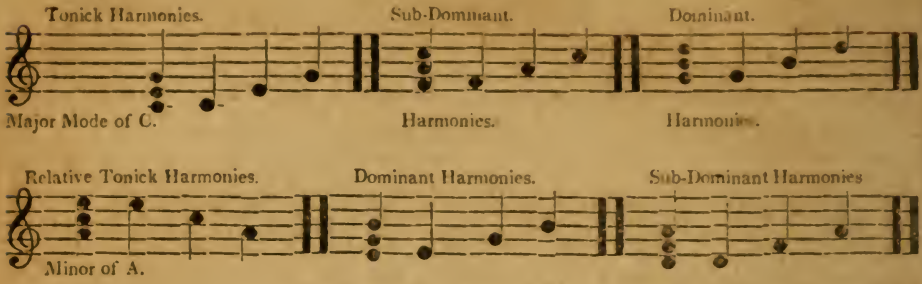


Triads.



Triads are consonant or dissonant;—consonant, when they consist of a major and a minor third; and dissonant, when formed of two major or two minor thirds. The lowest note of a Consonant Triad, is called the Radical Base, or root of the chord. There are six consonant, two dissonant, and two altered Triads; but the roots of the dissonant and altered Triads are not so readily found.

Harmonies.



Thus, the scales of C, G, and F, major; A, E, and D, minor; are intimately connected with, and mutually dependant on each other. Every other scale has its own attendant, and relative harmonies. The major or minor of the same signature, are *Principal*, the attendant keys of each are *Subordinate*, and require another flat or sharp to complete their scales.

RECITATION III.

Of Characteristick Notes, Modulation, Rules for determining the Key, &c.

1. The *leading note* and the *subdominant* are the characteristick notes of every scale. They become particularly important in *occasional modulation*, as the new Key is to be found by their assistance; for by one of them every scale, whether major or minor, may be known, and its tonick immediately ascertained.

2. In sharp signatures, the *leading note* is a species of index, which points invariably to *the next degree above*, as its major tonick, and is always the *last sharp* in the major mode.

3. In flat signatures the subdominant is also a species of index, which points invariably to the *fourth degree below*, as its major tonick; it is always the *last flat* in the major mode.

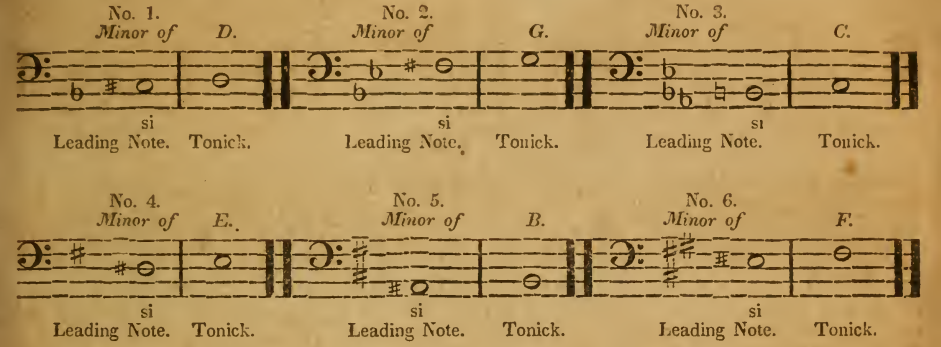
4. In the minor modes, when the signature is less than the four flats, or four sharps, the subdominant is always one of the natural notes, and, therefore, is not so apparently a characteristick of the key; consequently, in those signatures of the minor mode, the *leading note* is the only certain index by which the new key is to be found.

5. In the signature of one flat minor mode, the leading note is known by the accidental ♯ *on C*, which is the sharp seventh in the scale of D, the relative minor of F major, with the same signature. In the signature of two flats minor mode, [see Ex. No. 1.] the leading note is known by the accidental ♯ *on F*, which is the required accidental in G minor. [See Ex. No. 2.]

6 When the signature is three flats, the leading note is known in the minor mode by the ♯ *on B*, which is the sharp seventh of C, the relative minor of *E♭ major*. [See Ex. No. 3.] In the signature of one sharp minor mode, it is distinguished by the accidental ♯ *on D*, the proper leading note to the key of *E minor*. [See Ex. No. 4.]

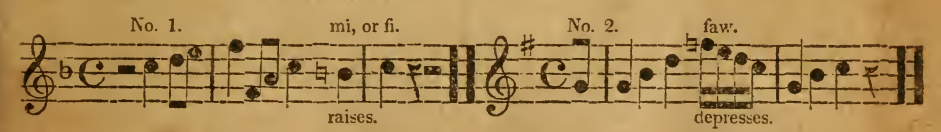
7. In the signature of two sharps, the leading note is known by the accidental ♯ on

A, the proper leading note to the key of *B minor.* [See Ex. No. 5.] When the signature is three sharps, it is distinguished by the accidental ♯ on E, which is thereby made the sharp seventh to F♯ minor, and is the required accidental to complete that scale. [See Ex. No. 6.]



Note. In all the above cases, the required accidentals would appear irregular if added to the signature. Thus, when their effect is to elevate the sound of notes, if they cannot be added to the signature, it is certain that the minor mode prevails. And it is to be observed, that the above or any other minor scales may be introduced by accidentals as well as by signatures; and, if those scales were made complete, the note next below the si, would also require a sharp or natural, thereby making it the altered sixth of the ascending minor mode, and would be called Fi; when two adjoining letters, therefore, are raised by accidentals, it will generally be found that the mode is minor, and the key is situated one degree above the highest of those two. [See second measure of the base of Plympton.]

8. In all the flat signatures, major mode, the *leading note*, or sharp seventh of the new key is a ♮; see Ex. No. 1, where B♮ is the leading note to the new key of C. In sharp signatures, major mode, the *subdominant* is distinguished by a ♮, and in modulation, requires the alteration of the sharp in the signature; see Ex. No. 2, where the F♮ is the subdominant to the key of C. It should be observed that when the characteristick note of a new key is marked by a ♮ and follows a flat, that it has the effect of a sharp, and is the *leading note* of the new key; where it follows a sharp, it has the effect of a flat and is the *subdominant* of the new key.



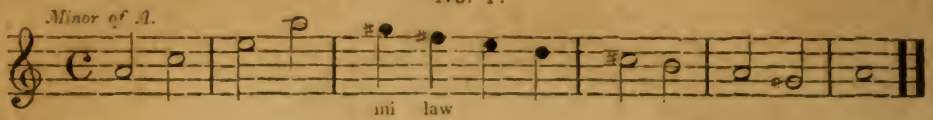
9. When by the insertion of accidentals, a modulation is produced, the syllables should be applied to the new key, precisely as they would have been if the new scale had been denoted by a new signature; that is, they must be so arranged as to make the the key note *faw*, in the *major*, and *law* in the *minor mode;* or it will be impossible to retain the impression of the key, or to perform the passage with true intonation.

10. The mode can be changed on the *same tonick*, by adding three sharps to the descending, or a *single sharp* to the *mediant* of the ascending minor scale. The minor key note law, becomes the major tonick faw, and the other syllables are changed accordingly. [See Ex. No. 1, also Dying Christian, 2d strain.]

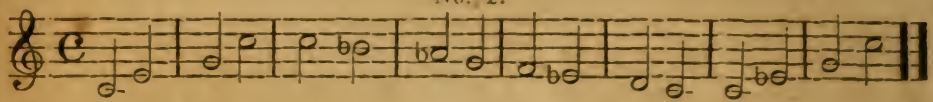
11. A similar change can be effected by flats from the major to the minor. This change is produced by adding *three flats* to the major mode descending, or a *single flat* to the *mediant* ascending, and is called a modulation to the *tonick minor;* the major key

note faw, becomes the minor key note law, and the other syllables follow in their natural order. [See Ex. No. 4.] These two last modulations are frequently found, but are generally denoted by a new signature.

No. 1.



No. 2.



12. Another modulation is made from the major to the minor mode by sharps: thus, when the sharp, on the *subdominant* major mode, is accompanied by a sharp on the *supertonick*, the last mentioned sharp is the *leading note* of the new key: the mediant becomes the key note, minor mode; and the added ♯ is the required accidental in that scale. [See Ex. No. 1. page 30.]

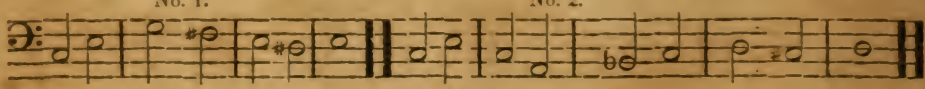
13. Another modulation is made from the major to the minor by *flats:* thus, when the *flat* on the *leading note*, major mode, is accompanied by a *sharp* on the *key note*, the key is raised one degree, and the sharped key note is the required *accidental* of that minor scale. [See Ex. No. 2. page 30.]

14. When the flat on the *leading note* is accompanied by a flat on the *mediant*, the flatted *mi* becomes the *key note*, and must be called *faw;* the flatted mediant becomes the *subdominant* of the new key, and the mode continues major. When by this modulation the mode is changed to the minor, as is sometimes the case, the key is raised a *fifth*, and the former *dominant* becomes the *minor key note*. [See Ex. Nos. 3, 4. page 30.]

It may be observed in relation to the most frequent and natural modulations, that every major scale has two other major scales immediately connected with it, which are called attendant keys; one is formed by adding a new sharp to the signature, by which the key is raised a fifth, and the former dominant becomes the new tonick; the other is formed by adding a new flat to the signature, by which the key is depressed a fifth, (or what is the same, raised a fourth,) and the former tonick becomes the dominant to the new key. These two modulations occur more frequently than any others, if we except those changes which are made from the major key, to its relative minor, and from the minor to its relative major and when either of them take place, the other must follow to restore the original key. In the first case, the sharped sub-dominant becomes the new leading-note, major mode, and is called Mi; and all the other syllables are changed accordingly; in the other, the flatted leading-note becomes the new sub-dominant major mode, and is called Faw, (the semitone of the first fourth of the scale,) the other syllables are changed accordingly.

EXAMPLE.

No. 1. No. 2.



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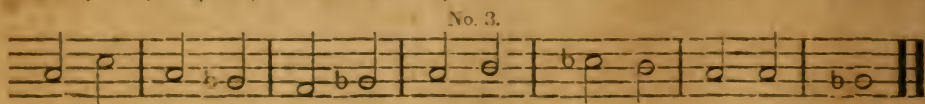

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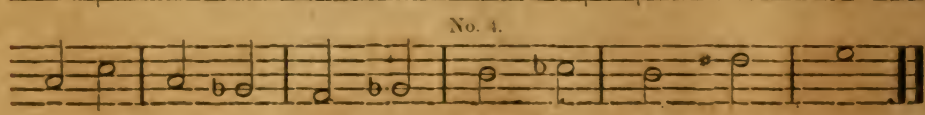

QUESTIONS.

Which are the characteristick notes of the scale? When are they particularly important? What is the index to the key in the ♯ signatures? On which degree is the tonick found? How is the leading note known? What is the index in ♭ signatures? To which degree does it point you for the tonick? By what rule is the subdominant found? When the signature of the minor mode is less than four flats, or four sharps, how is the leading note known? In one ♭, minor mode? In two ♭s? In three ♭s, which would be the tonick letter? In the signature of one ♯, minor mode? Which letter is then the tonick? In two ♯s? The tonick in that scale? In three ♯s? What letter is the tonick? In ♭ signatures, major mode, is the leading note on the subdominant distinguished by a ♮? Which in sharp signatures? When the characteristick note is marked by a ♮, after a ♭, what effect? Which note of the scale is it? When it follows a ♯ what effect? Which note of the new key is it? How are the syllables to be applied to the key note in a modulation?

Note.—It is deemed unnecessary to put down the questions more at length, as they will be readily supplied by every intelligent teacher.

REMARKS.

From the definition given of the diatonick scale, it is evident that the most minute alteration, by an accidental, changes the key for the time being, and creates a new tonick. Every chromatick passage, therefore, may be performed with truth and certainty, by applying the *real* syllables of the scale it is in, to the altered notes: that is, with the same syllables that would belong to the notes, were the whole number of flats, sharps, or naturals, set as a signature. In conformity to the general custom, the rule has been given to call the sharped faw, fi; and the sol, si; and the flatted mi, faw; in those modulations which are of short continuance. Yet, it would be a sure, and perhaps an equally easy method, to give each note its proper name. In the minor mode, however, and in those chromatick modulations where the melody regularly ascends or descends by the semitones, the changing of faw into fi, sol into si, and calling the flatted mi faw, will be most convenient.

OBSERVATIONS.

Most persons who have not attentively considered the subject, suppose that our present scale of musick consists of sounds so natural to the human voice, that a child would, of itself, and without any tuition, form them correctly. Those who have traced the history of musick know how far from the truth is this opinion; and, that the advances from the Tretrachords of the Greeks, to the Hexicords of Guido, were slow and far between: and also, that the modern scale, did not attain its present perfection until about the middle of the seventeenth century, after many experiments, and great mathematical research. And, although there is no avoiding the conclusion, that musick is natural to man, and is implied in the original principles of his constitution; yet few things show more than the different scales of musick that have been used, how greatly art enters into combinations apparently natural. The importance of musick is not appreciated by those who suppose that the pleasure derived from it, terminates in corporeal gratification; it is the mind alone that is susceptible of its charms. Musick, therefore, affords a mental gratification, which operates on the passions of man, either by the *natural resemblance* of things, or by the laws of *association*: thus penetrating to the heart, it stamps with the nature of reality, those objects and scenes which it paints on the imagination, and thereby influences the conduct, the passions, and the will. A thorough investigation of principles, and a knowledge of those nice and latent qualities by which musick produces its effects, are indispensible to a writer of musick, as they lead to an acquaintance with ourselves, and he may thereby discover those lurking springs of action, by which the various emotions of the soul are produced.

By the powers of Eloquence, we derive pleasure and knowledge; and he who successfully practises that art enters into all the various feelings which his subject is calculated to produce, and endeavours to excite in others, all those emotions of the soul—the cheerful, the animated, the tender and pathetick, the lofty, the grand, and the sublime. In all these respects, Musick bears some analogy to language; and in its performance, requires all those dispositions, emotions, and feelings, which would be excited by the same subject in the breast of the orator or poet. The performer, therefore, who wishes to make an impression on the feelings of others, must first feel himself.

"If you would have me weep, begin the strain,
Then I shall feel your sorrows, feel your pain."

Its imitative powers, therefore, are very limited; as but few ideas, when compared with the language of words, can be conveyed by sounds alone. Instrumental Musick, therefore, falls far short of Vocal—as in the latter sentiment and sound are combined. Musick, however, by the peculiar construction of its melody and harmony, may convey many general ideas; and great masters have but seldom attempted to convey particular ones. Attempts of the latter kind, among the ignorant and pedantick, are not at all unfrequent; and we find them flying, crying, dying, &c. in almost every page of their works;—yet no chain, or combination of notes, would ever produce in us the ideas of those actions. When such sounds are chosen, as do coincide with, or are well calculated to set off, and heighten the effect of the words which are sung, Musick becomes very interesting.

Articulation, pronunciation, accent, and emphasis, will be better understood and more easily applied to musick, if we first consider their use in language. The least part of language, that has a meaning, is a word.—The shortest word consists of one syllable, which in some instances comprises only a single vowel, as the article *a*, and the interjection O. The longer words are made up of two, three, four, or more syllables, consisting of one, two, three, or more letters; and each of those syllables are pronounced with one effort of the articulating organs. To produce a clear and distinct articulation, in speaking or in reading, so as to be easily and plainly understood by an audience, requires great care, and considerable exertion. As we elevate the voice from the tones of speaking to diatonick sounds, more care, and greater exertion in using those organs, becomes necessary to articulate plainly in proportion to the force of voice which we use, and the rapidity with which we pronounce. But, as no series of musical sounds, if formed without making certain points of division, by a particular pres-

sure or accent, would produce a melody or tune; so no series of words, if articulated or pronounced with equal force, or without *accent* and *emphasis*, would constitute a speech or language which would be intelligible, or serve the purposes of conveying to others, our thoughts, feelings, or emotions. To distinct articulation, therefore, must be joined, correct and proper accent. Every word of two or more syllables, must have one of them marked by a greater energy or force of voice in pronouncing it, than is used on the others—which energy, or force of voice, is called Accent. In poetry, the accented and unaccented syllables are called long and short syllables. In the division of musick into measures, the long and short syllables of verse should fall on accented and unaccented notes, or strong and weak parts of each measure; and that will in general be the case in those pieces of musick which are set to particular words; and this would always be the case, if the different verses of a poem were formed of exactly similar poetick feet; or if the musick were expressly written, to accommodate the dissimilar feet of the verse. But that accommodation to the measures of musick cannot take place in common psalm tunes, and other compositions which are sung to a variety of words. Hence the necessity of varying the natural accent of the measures, to accommodate the words, as in the performance of such musick it often happens that words which do not require any particular force, and syllables which do not require the accent in the word to which they belong, will fall on the strong or accented part of the measure; in such cases, the propriety of language must prevail, the rules of musical accent must give way; yet, musick also has its claims, and must not be wholly sacrificed to grammatical or rhetorical accent, and by a mutual accommodation, each must be preserved from violence.

But a distinct articulation, and a proper accent, will fall very far short of giving to words their true meaning, or of making them perfectly intelligible; if not accompanied by a careful attention to emphasis. Emphasis in language is a stronger exertion of the voice upon particular words, to distinguish them as the most significant parts of the sentence. The difference between accent and emphasis, is, that accent is applied to the words in a language in general; emphasis is only applied to particular words in a sentence. If the speaker or reader mistake or misapply the emphasis, the hearer must in many cases mistake his meaning. Precisely the same, is the case in the performance of words which are sung; if the emphasis is neglected or misapplied, the meaning will be obscured or destroyed, as in speaking or in reading. It therefore follows, that in musick, as well as in language, the emphatick words of each sentence must be marked as such, by a greater effort of the voice. The great importance of attending to the *meaning* of the words which we sing, will be fully shown, when we reflect that no rules can be given, whereby to distinguish the emphatick words, to which there will be no exceptions. It must therefore be left to the intelligence and judgement of the performer. The rhetorical emphasis of language, is expressed by musical accent, in musick. The emphatick notes of musick are somewhat different, and much too limited to answer to the emphasis of language; different degrees, therefore, of musical accent, are to be applied to different measures, according to the degrees of importance in the words which are sung to them.

Those words which are used to tack sentences together, and which, when taken separately, have no determinate meaning, as, from, but, a, an, the, to, for, with, of, &c. which in speaking or reading, we pass over rapidly, are not the important words of a sentence; do not require, and must not receive, a full musical accent. Those words, on the contrary, which have some meaning when taken separately, in speaking or reading we pronounce more slowly, do require, and should receive a forcible accent: yet the most full and powerful accent, should be reserved for those particular words, which we should make emphatick, in speaking or in reading.—Without accent, there is no more melody in song than in the humming of a bee. Of a series of notes performed without accent, an Italian would say, as of a shake misapplied, *non dice niente*, it says nothing. There are as many accents in musick, as in speech, or modes of enforcing words. There is a *yes* that means *no*, and a *no* that says *yes*. There are accents of spirit, and accents of violence; of tenderness and of friendship. The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as of sense. Great care, then, must be taken in performing musick, that our intonation be correct, our time exact, our articulation distinct, our pronunciation grammatical, our accent judicious and our emphasis so naturally applied, as to leave no ambiguity in the meaning of the words which we sing.

DIRECTIONS
FOR USING THE CLASS-BOOK IN SCHOOLS.

In using this book in schools, the following is the method which was originally designed, and which has been adopted with success:—Let the recitations be made from the book, by the whole class or school at the same time. Each person should read slowly, distinctly, and audibly, keeping time with each other, by observing the pauses, and the cadences. In order to preserve regularity, it is recommended, that the instructer give the number of each sentence as the class proceed in reciting, as, No. 1, No. 2, No. 3, &c. instead of putting the questions as in the first arrangement of the Class-Book.

When a recitation has been sufficiently read or studied, to enable the scholar to answer the questions, let the book be closed, and the questions proposed as arranged at the end of each recitation to individuals, or to the class collectively as the judgement of the teacher shall direct. It should be observed by the scholar, that the *principal word or words* which give the answer to each question are printed in Italick; and may easily be committed to memory. The Remarks should be attentively read by each individual at leisure. The instructer should select such portions of the Remarks, as are explanatory of rules not fully defined in the Recitations; and also those which relate to the manner of performance, and read them to the class, that none may, by their own neglect, remain ignorant. The first Lessons for Practice, should be sung in the manner in which they are set, viz. by letter, that the student be not perplexed with the more difficult application of the syllables, until he shall have become better acquainted with time and tune.

The lessons will be found to possess considerable variety, and will be better calculated to fix a correct intonation than more intricate selections. The student will be benefitted by a perusal of the remarks on Articulation, Pronunciation, Accent, Emphasis and Expression, in the preceding General Observations.

MUSICAL MONITOR,

OR

NEW-YORK COLLECTION, &c.

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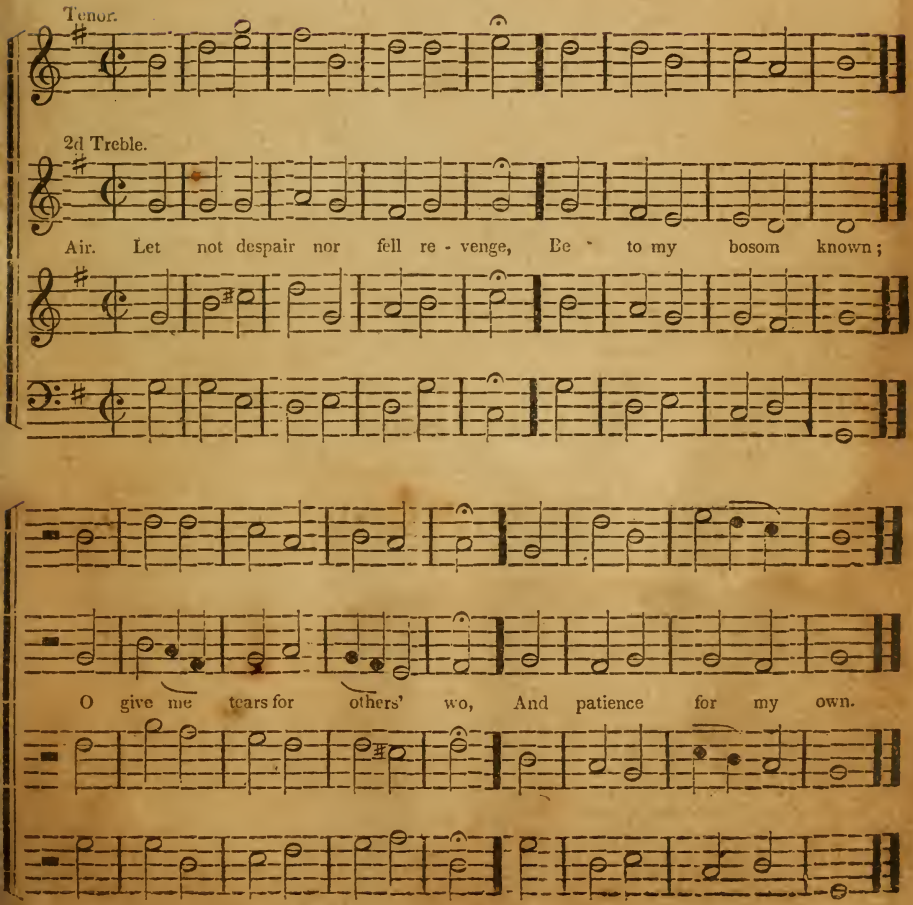
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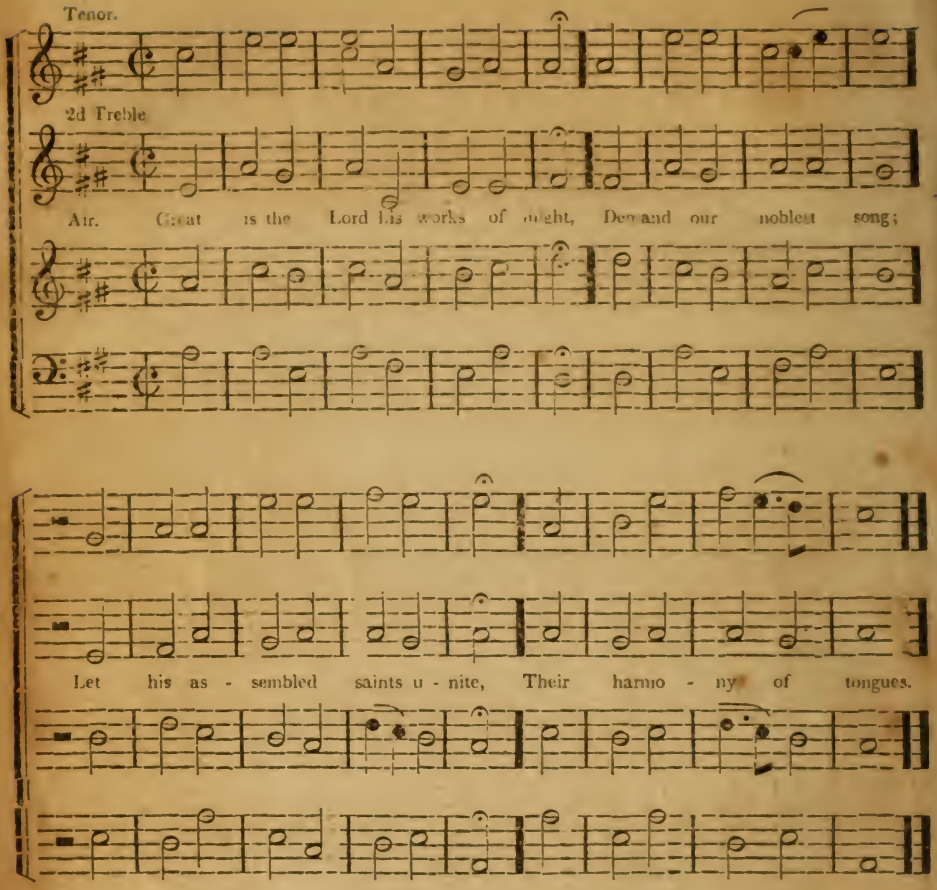
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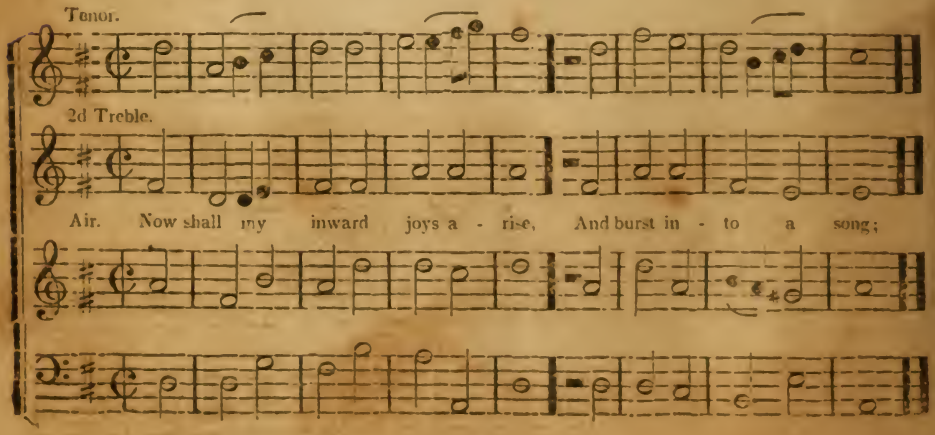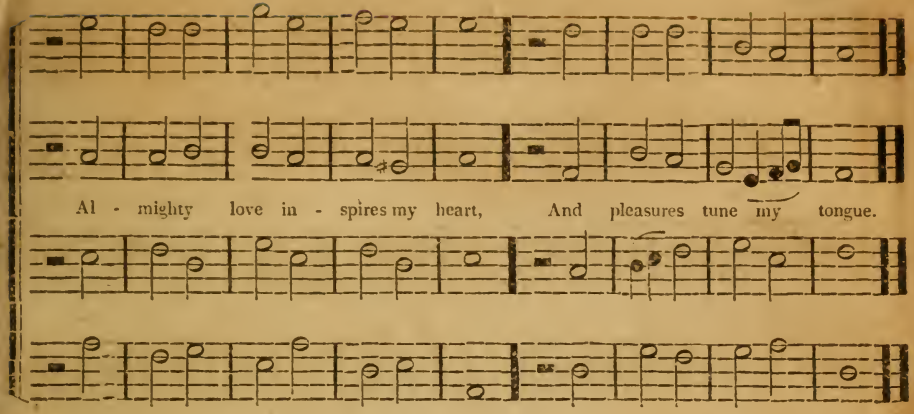

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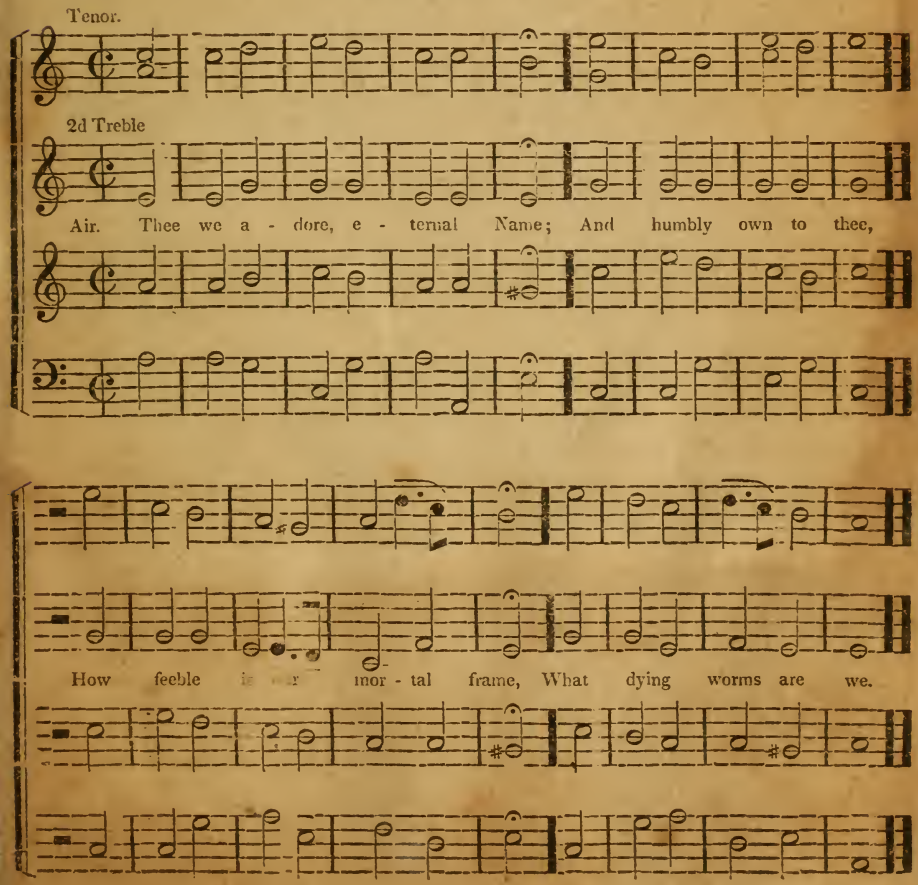
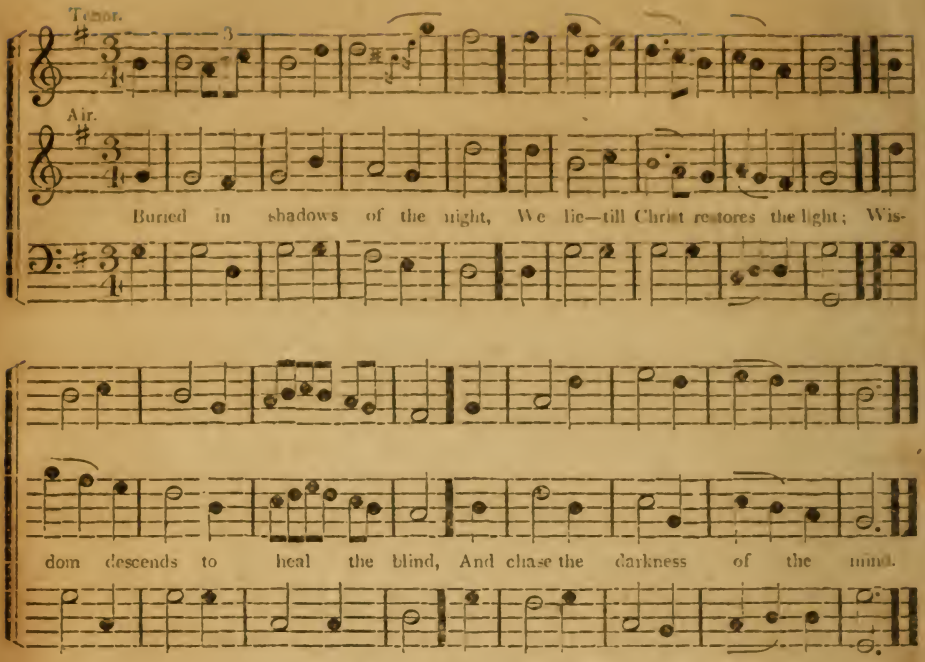
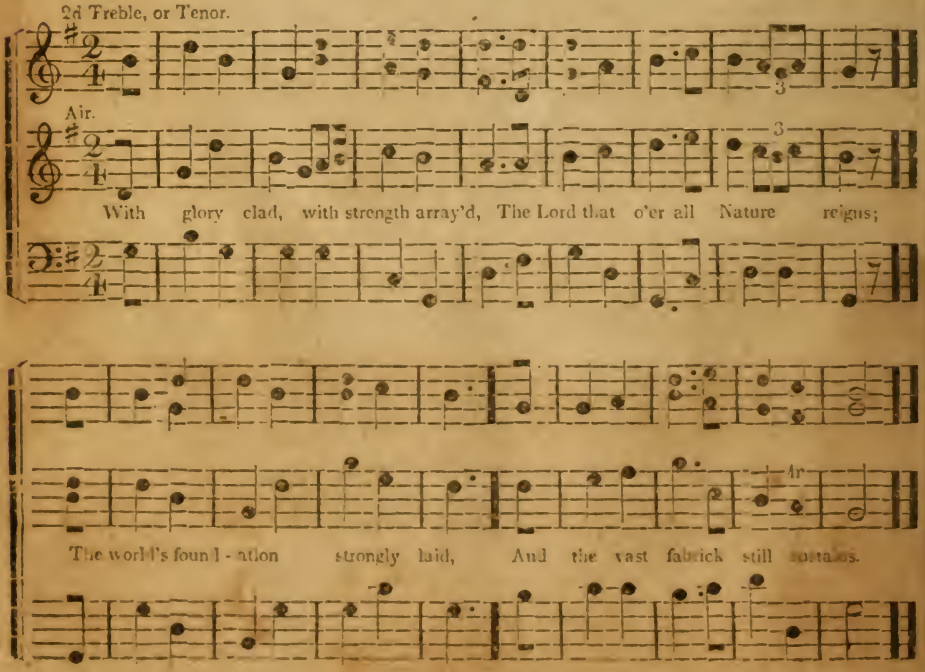
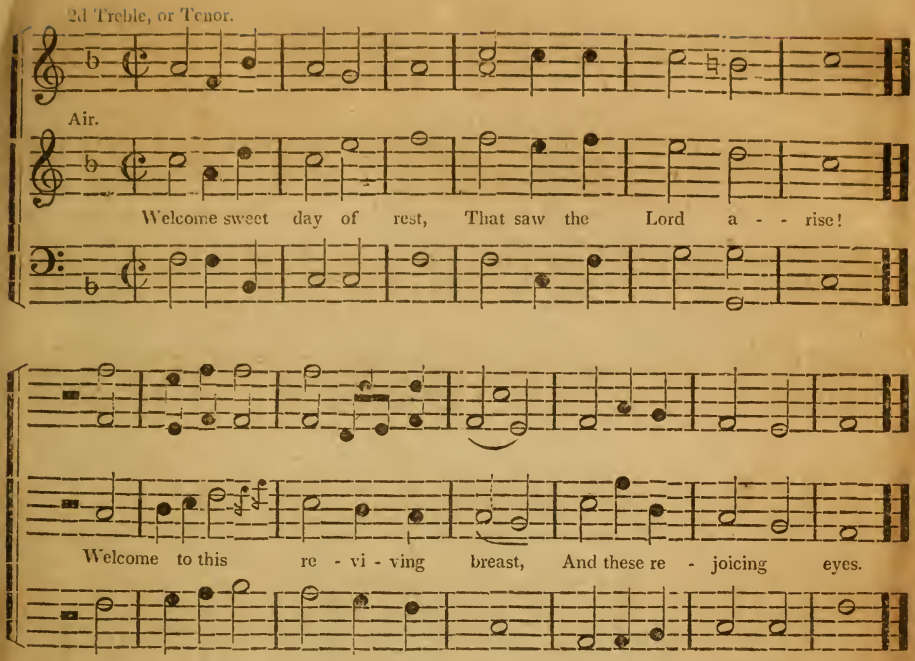
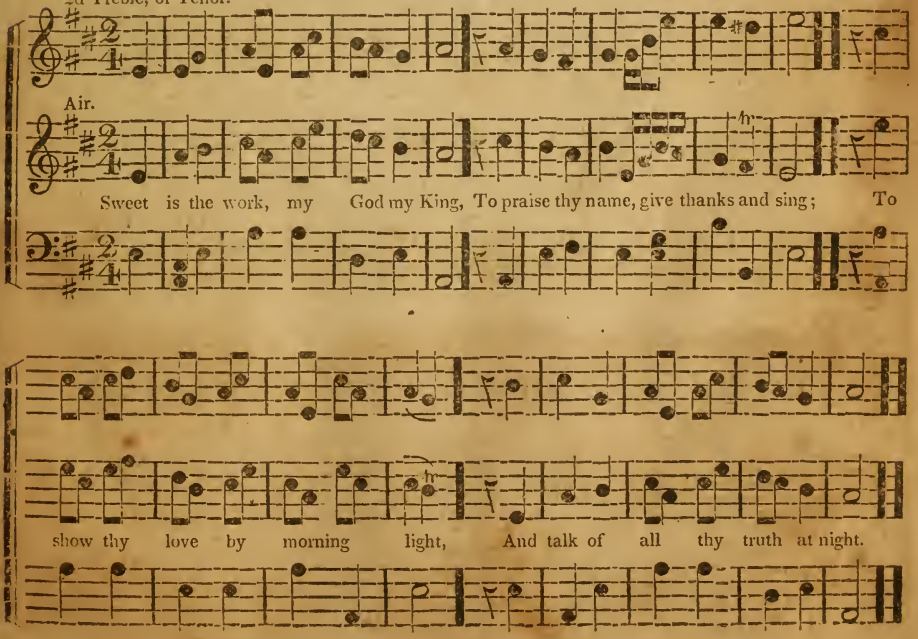
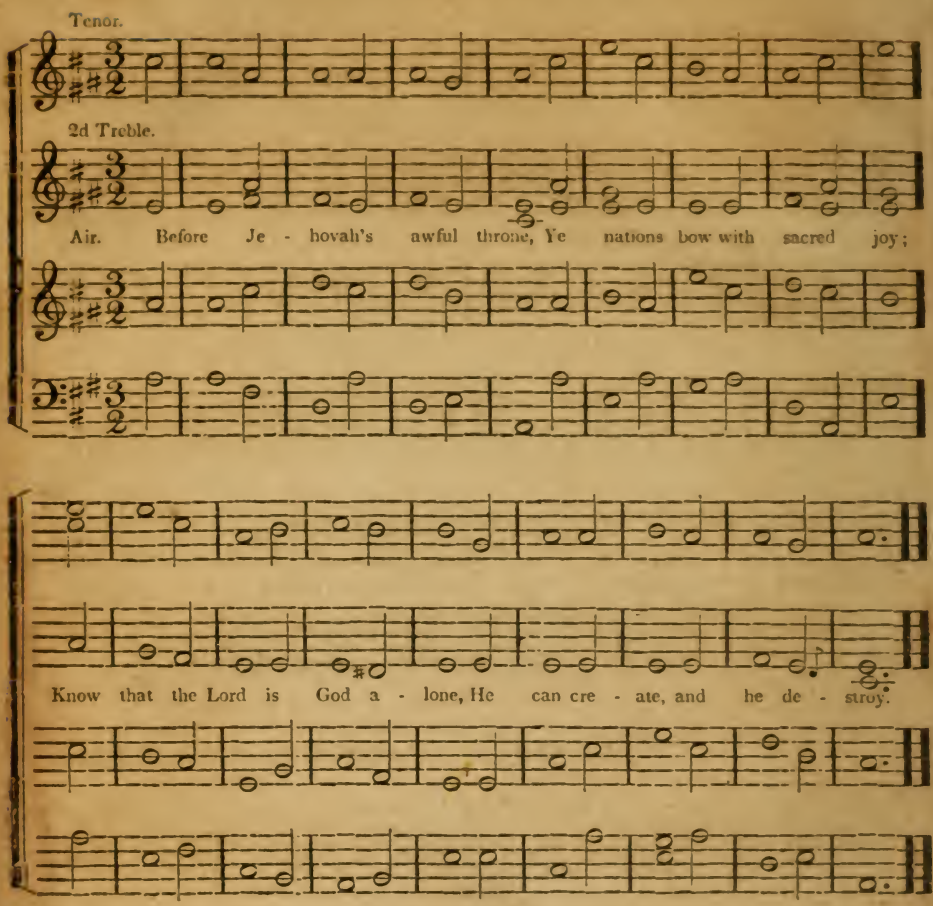



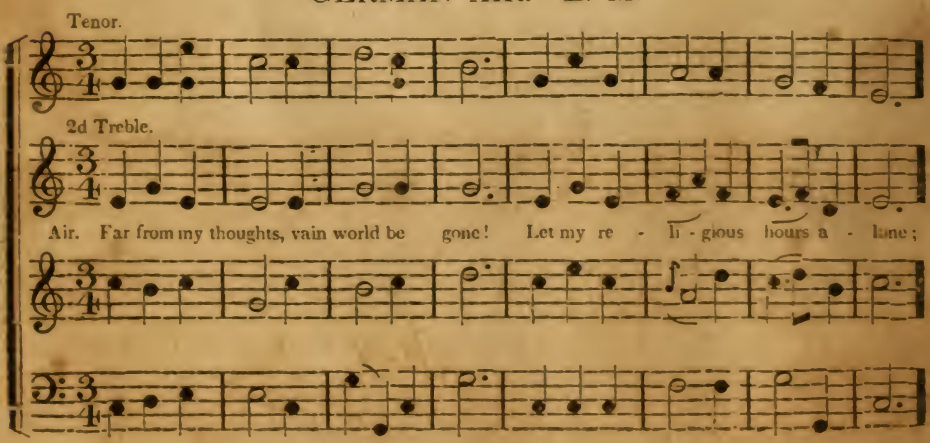
WINCHESTER. L. M.

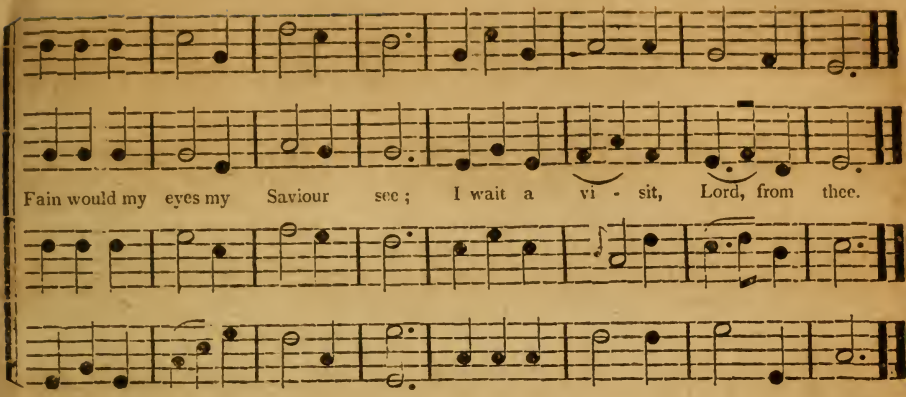




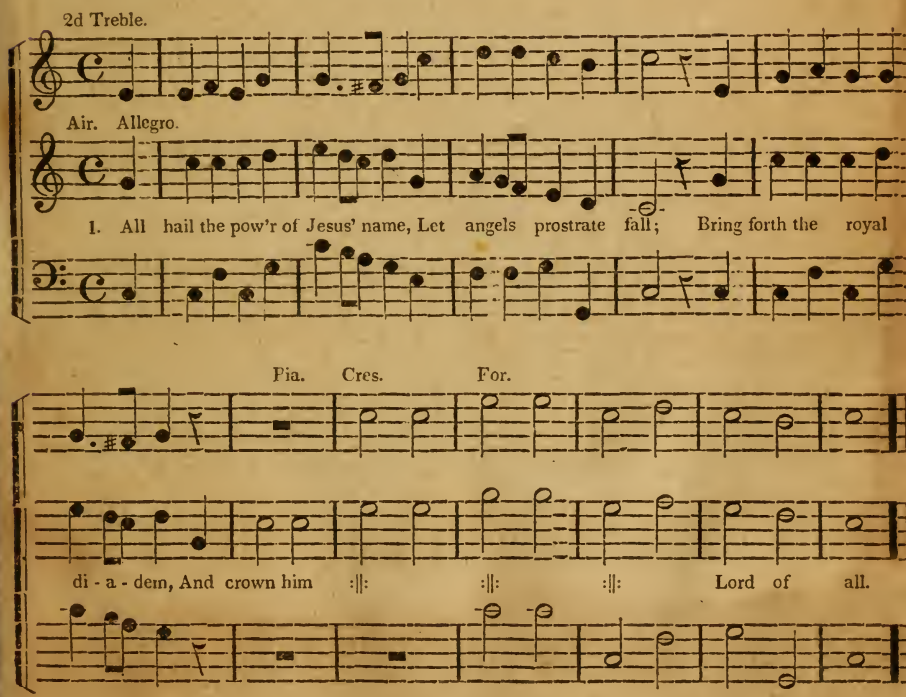
PORTUGAL. L. M. *Thorley.*



GERMAN AIR. L. M.





Hy. 1, *Select.* HARBOROUGH. C. M. *Shrubsole.*



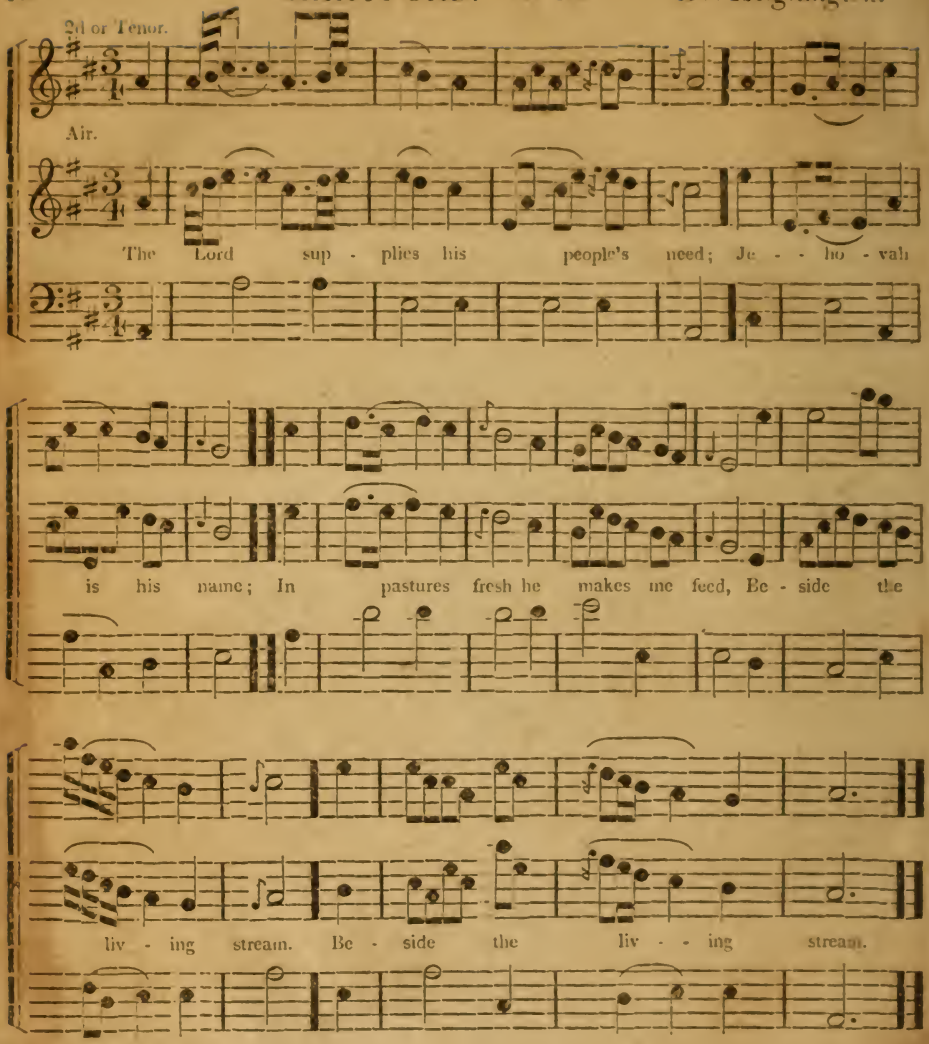
2 Let high-born seraphs tune the lyre,
And, as they tune it, fall
Before his face who tunes their choir,
And crown him—Lord of all.

3 Crown him ye morning stars of light,
Who fix'd this floating ball,
Now hail the strength of Israel's might,
And crown him—Lord of all.

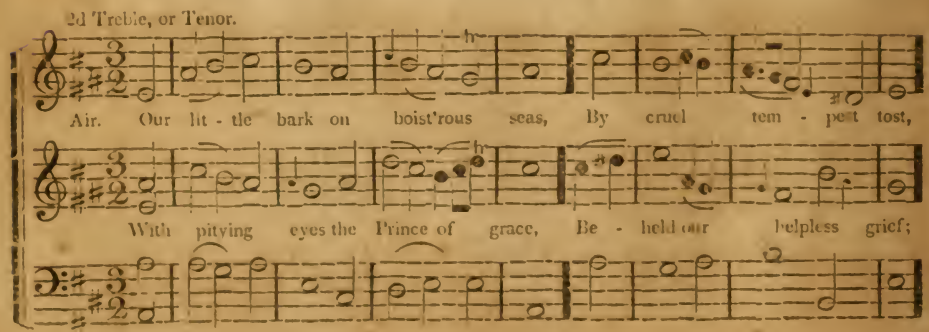
4 Sinners, whose love can ne'er forget,
The wormwood and the gall;
Go spread your trophies at his feet,
And crown him—Lord of all.

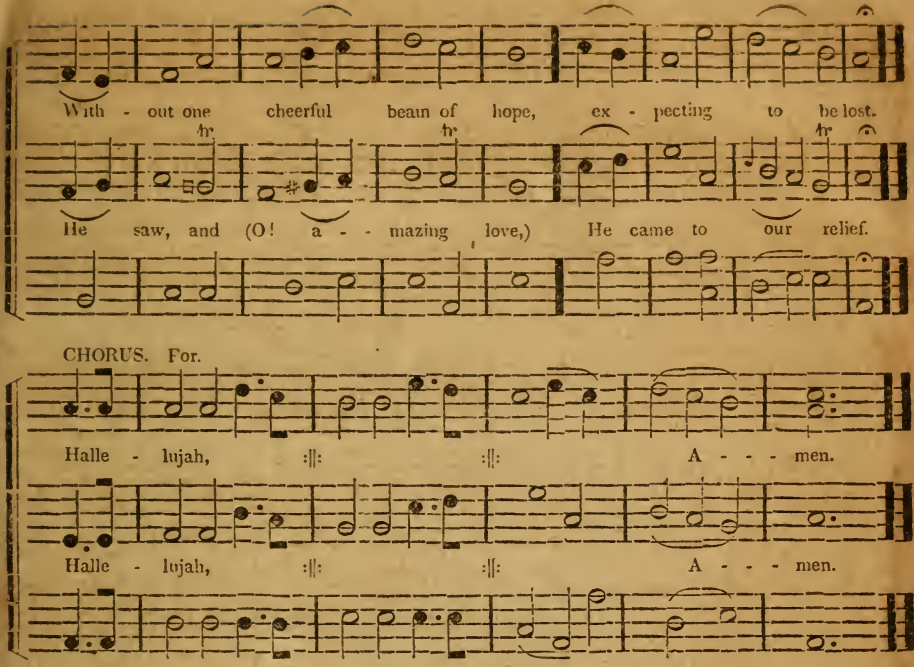
5 Let ev'ry tribe and ev'ry tongue,
That hear the Saviour's call,
Now shout in universal song,
And crown him—Lord of all.

HARTFORD. C. M. *Dr. Heighington.*

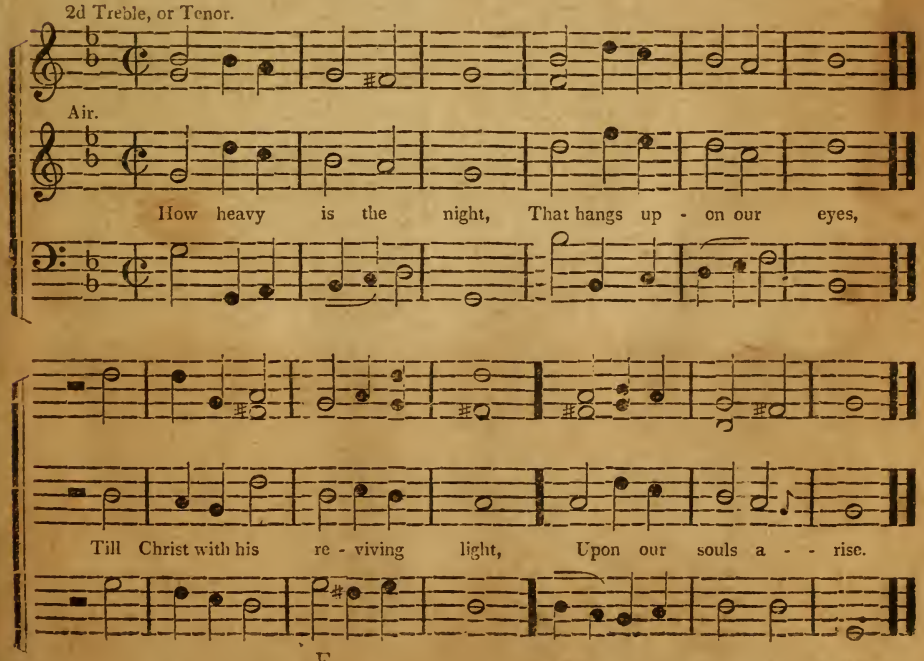
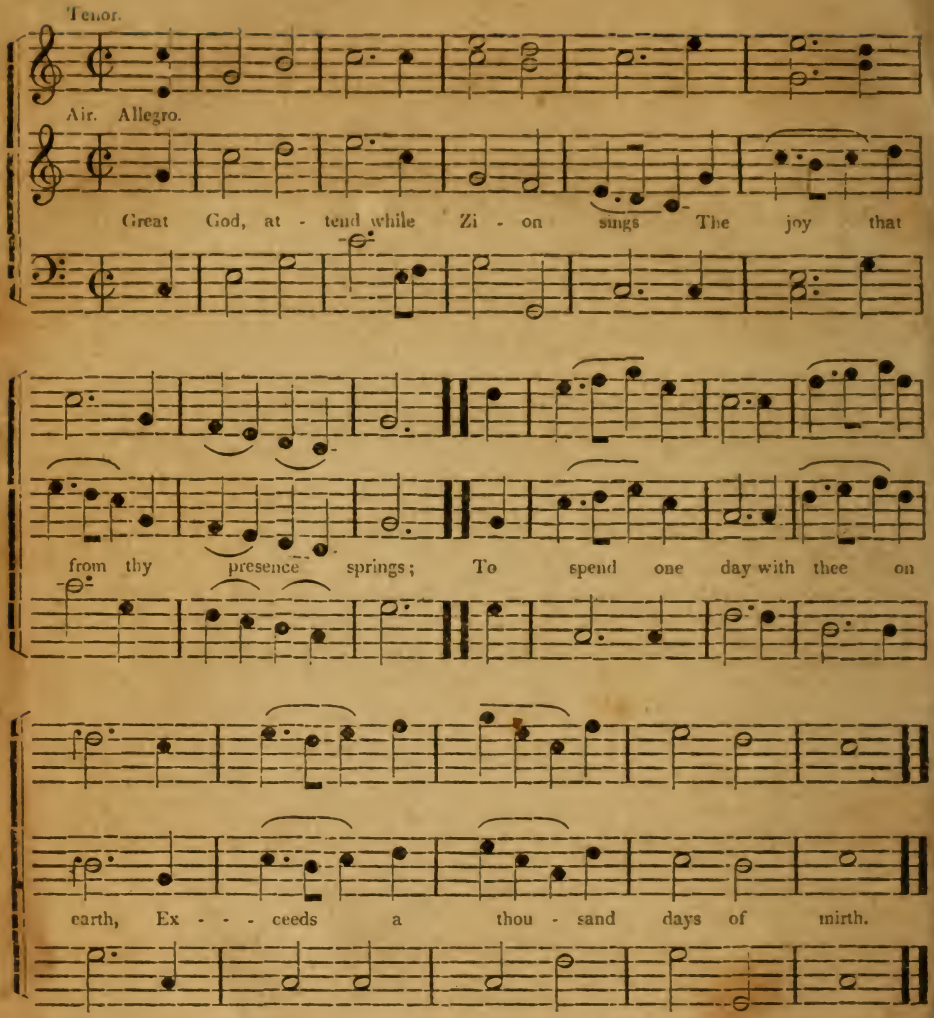


REDEMPTION, OR STADE. C. M. *I. B.*

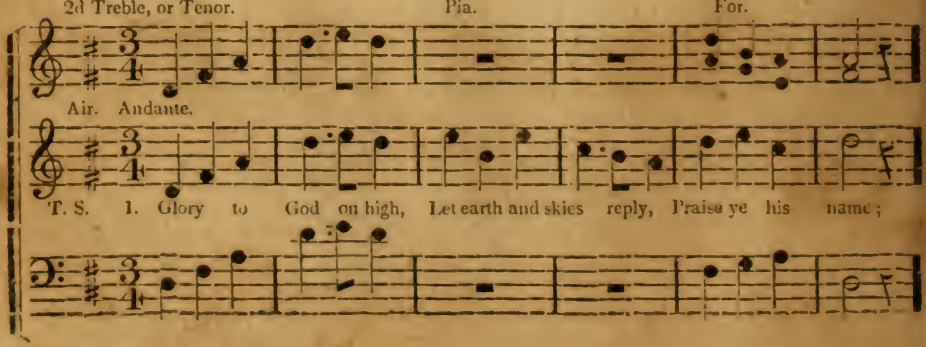


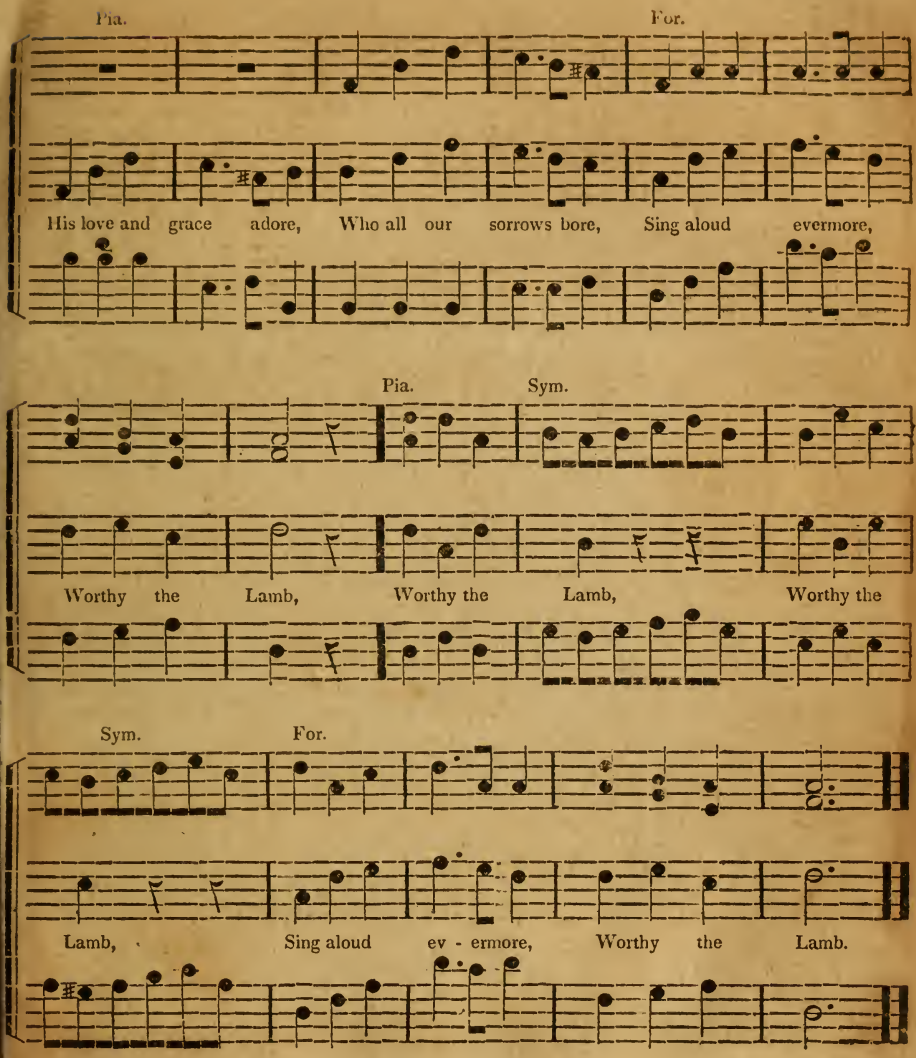


WIRKSWORTH. S. M. *Har. Sacra.*



Hy. 2, *Select.* BERMONDSEY. 6—4's. *B. Milgrove.*



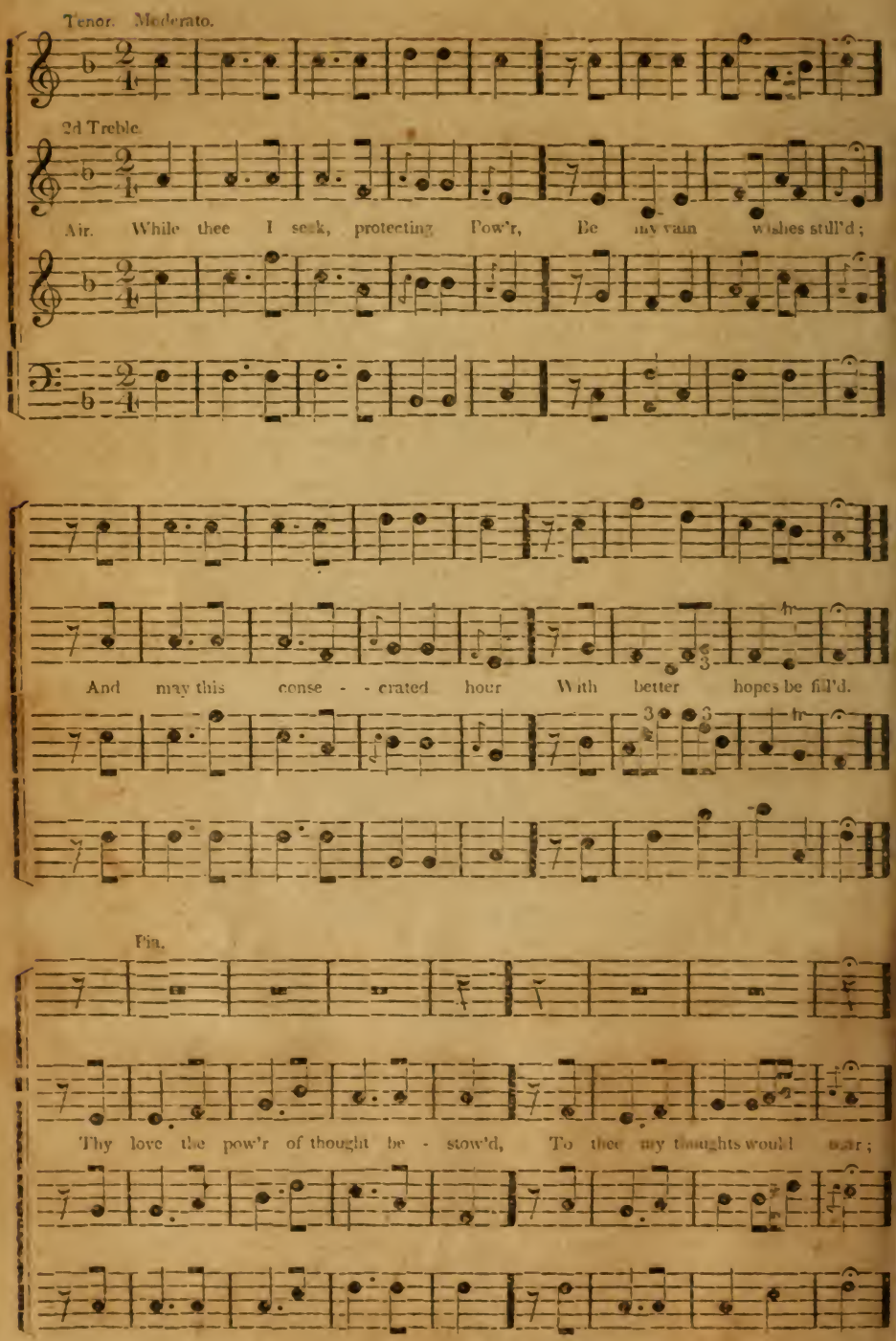


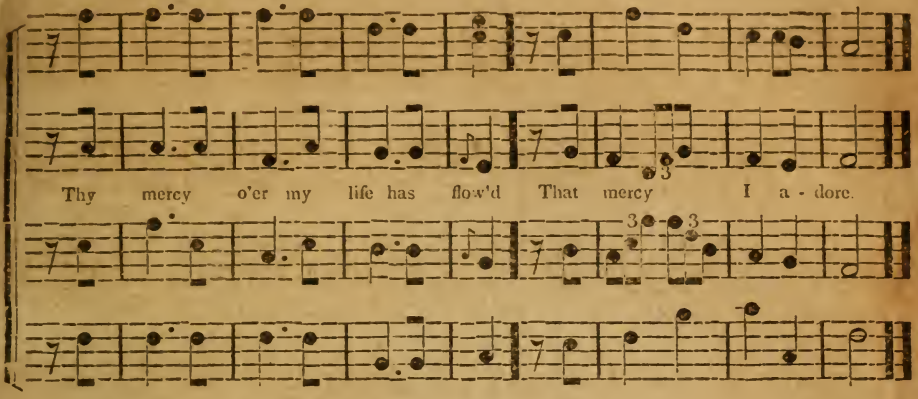
2 Jesus, our Lord and God,
Bore sin's tremendous load,
Praise ye his name;
Tell what his arm hath done,
What spoils his death hath won,
Sing his great name alone,
Worthy the Lamb.

3 While all around the throne
Cheerfully join in one,
Praising his name;
Those who have felt his blood,
Sealing their peace with God,
Sound his dear fame abroad,
Worthy the Lamb.

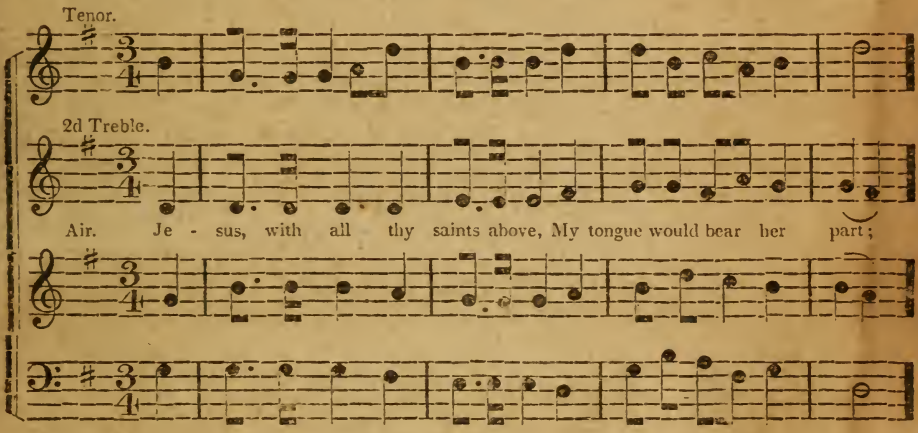
4 Join all the ransom'd race,
Our holy Lord to bless,
Praise ye his name;
In him we will rejoice,
And make a joyful noise,
Shouting with heart and voice,
Worthy the Lamb.

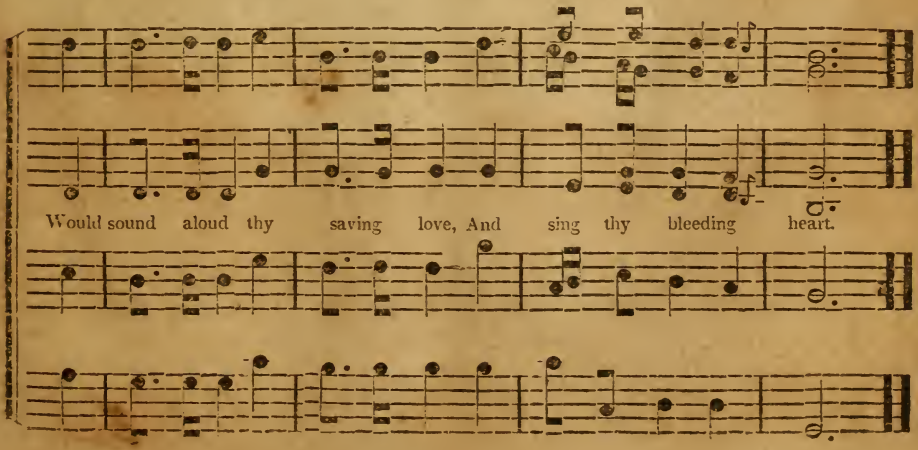
5 Then let the hosts above,
In realms of endless love,
Praise his great name;
To him ascribed be,
Honour and majesty,
Through all eternity,
Worthy the Lamb.

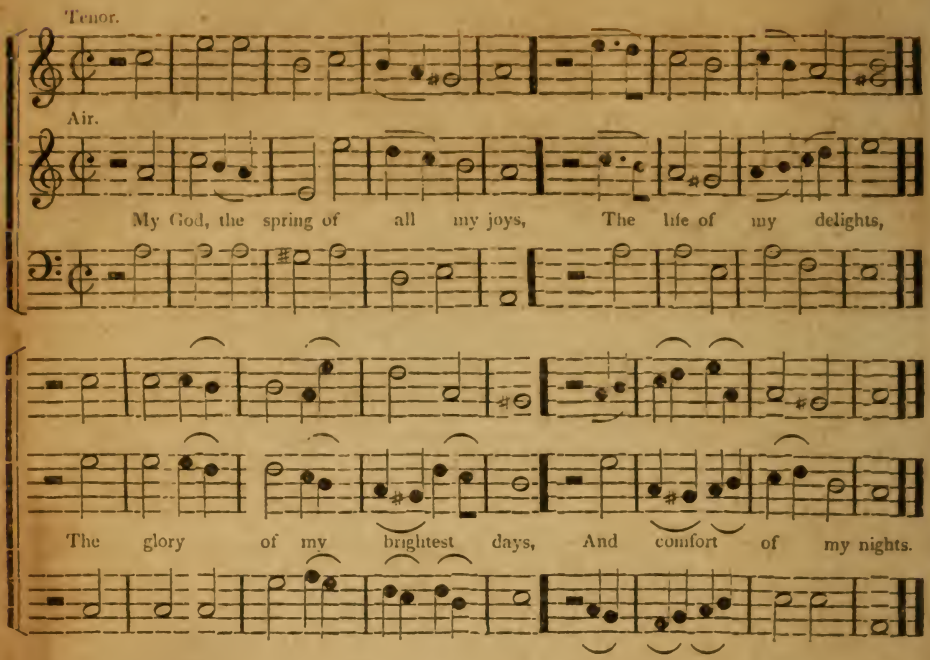

Tenor. Moderato.
2d Treble.
Air. While thee I seek, protecting Pow'r, Be my vain wishes still'd;
And may this conse - - crated hour With better hopes be fill'd.
Fin.
Thy love the pow'r of thought be - stow'd, To thee my thoughts would soar;



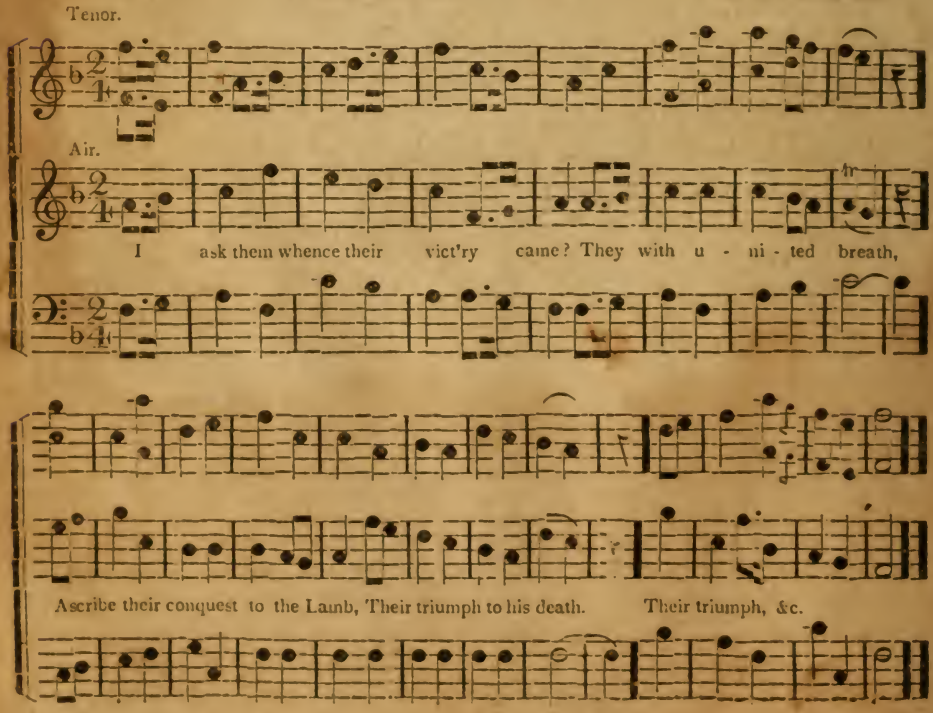
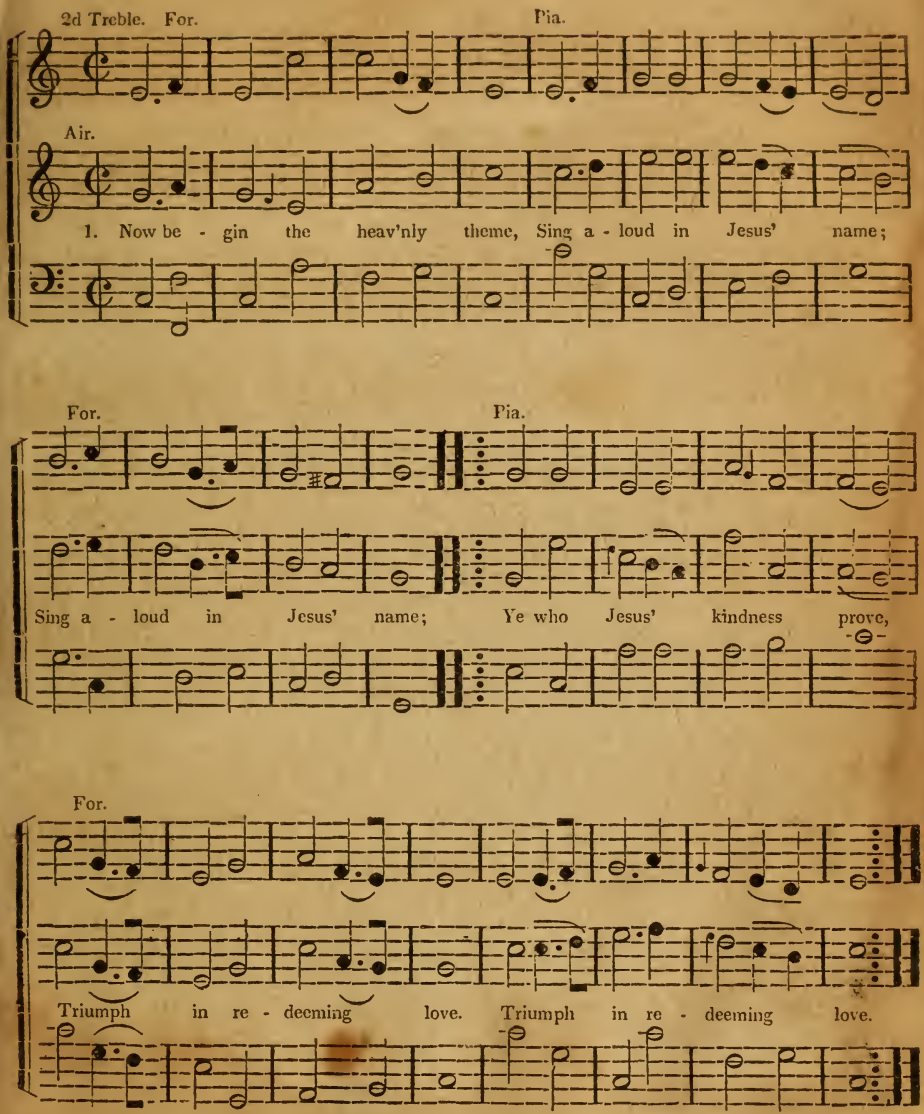
ARLINGTON. C. M. *Dr. Arne.*







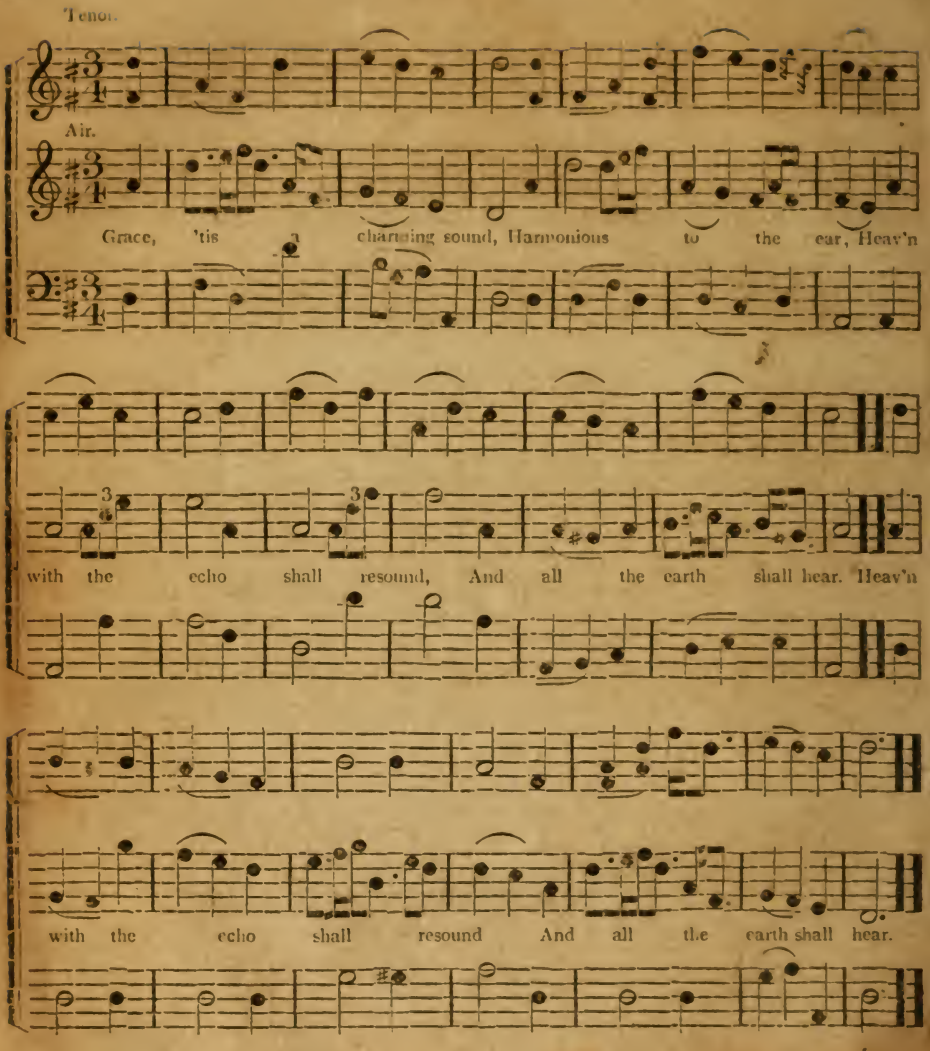
HARLEIGH. C. M. *G. F. Handel.*

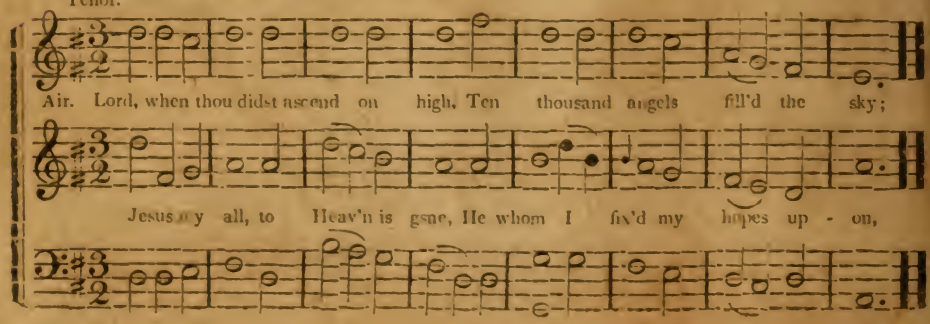


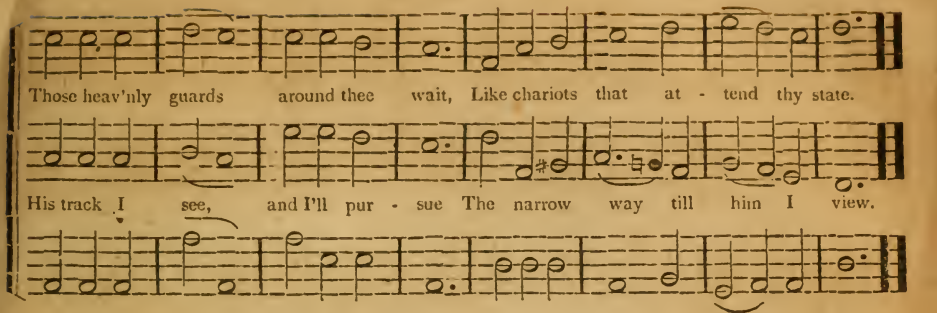
2 Ye who see the Father's grace,
Beaming in the Saviour's face,
As to Canaan on we move,
Praise and bless redeeming love.

3 Mourning souls, dry up your tears,
Banish all your guilty fears;
See your guilt and curse remove,
Cancell'd by redeeming love.

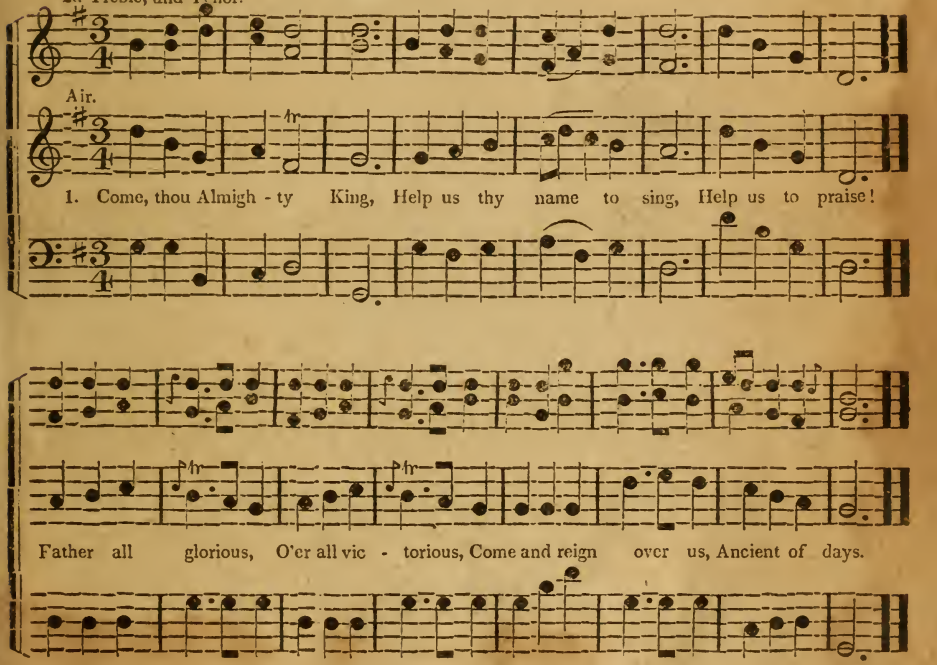
4 Christ subdu'd th' infernal pow'rs,
His tremendous foes and ours
From their cursed empire drove,
Mighty in redeeming love.

5 Hither, then, your musick bring,
Strike aloud each joyful string,
Mortals join the hosts above,
Join to praise redeeming love.

BLENDON. L. M. *Lock Hospital.*





Hy. 4, *Select.* TRINITY. 6—4's. *F. Giardini.*



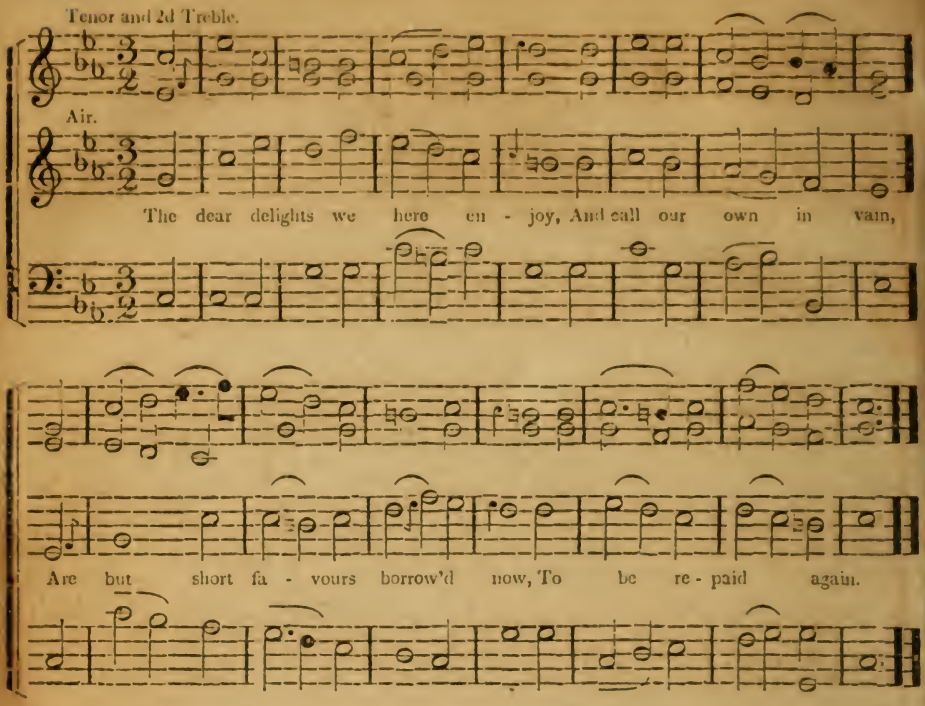
2 Jesus, our Lord, arise,
Scatter our enemies,
And make them fall!
Let thine almighty aid
Our sure defence be made,
Our souls on thee be stay'd;
Lord! hear our call!

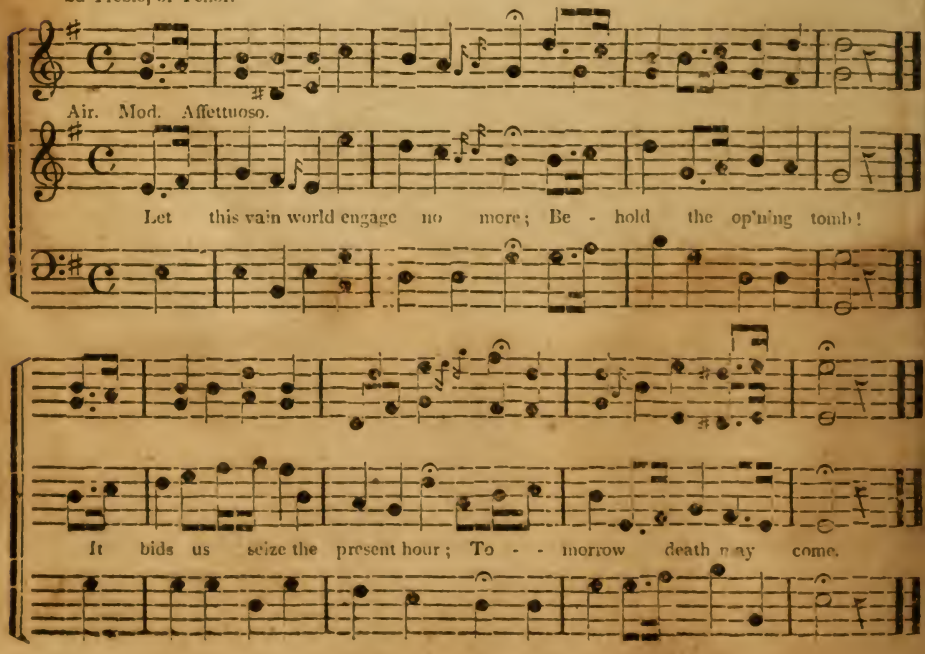
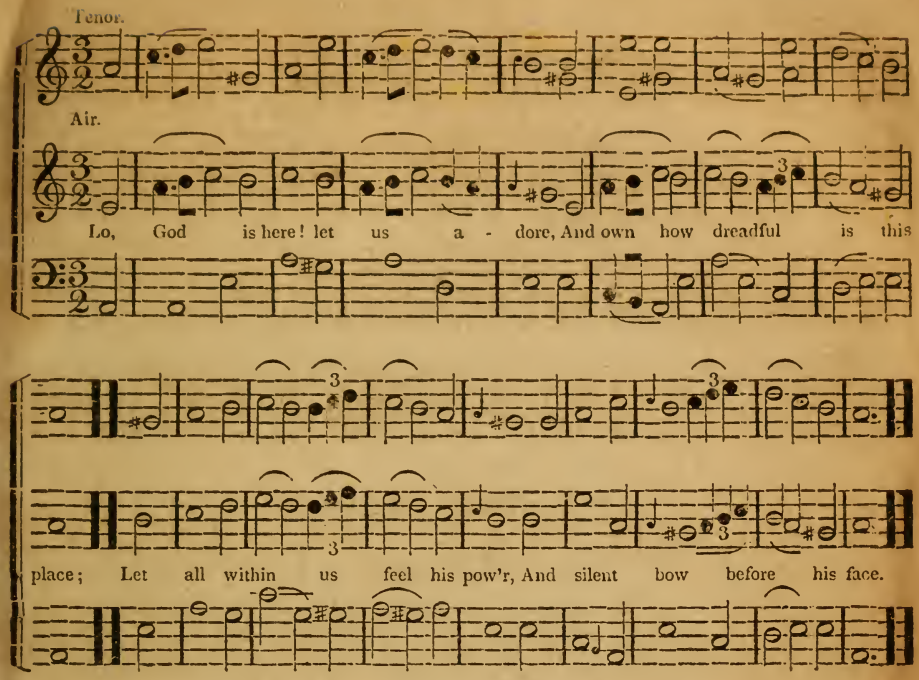
3 Come, thou incarnate Word,
Gird on thy mighty sword;
Our prayer attend!
Come, and thy people bless,
And give the word success;
Spirit of holiness,
On us descend!

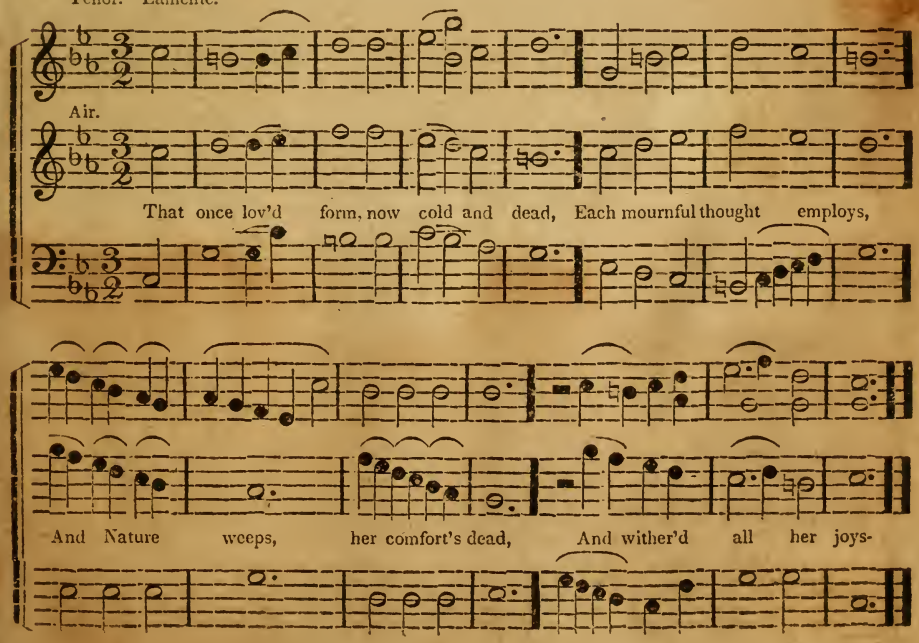
4 Come, holy Comforter,
Thy sacred witness bear,
In this glad hour!
Thou who almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
Spirit of pow'r.

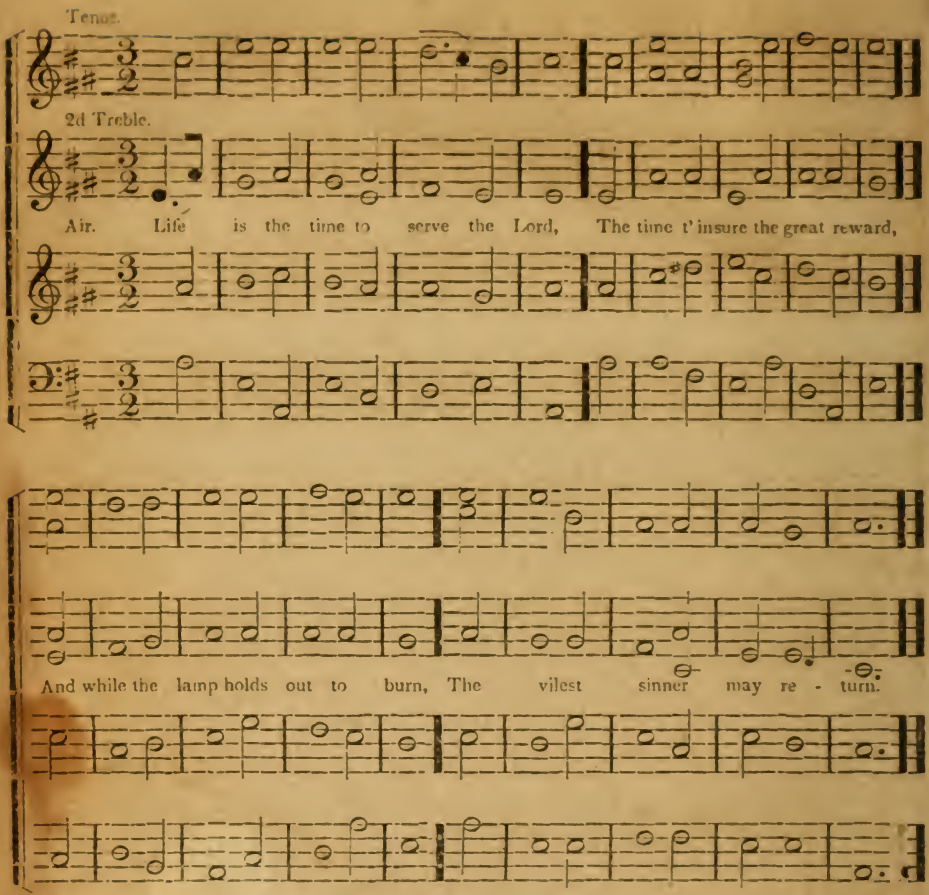
5 To thee, great One in Three,
The highest praises be,
Hence evermore!
His sovereign majesty,
May we in glory see,
And to eternity
Love and adore!

COLLINGHAM. C. M. *T. Jackson.*

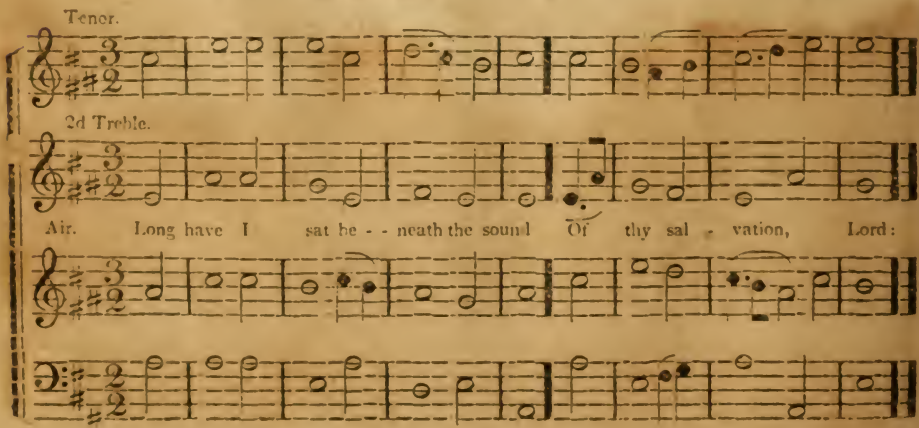


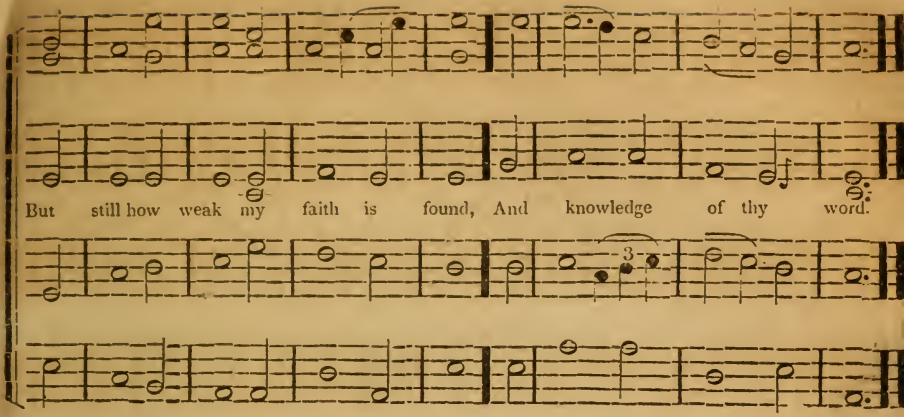
ST. MARY'S. C. M. *German.*

PALMYRA. C. M. *Buononcini.*

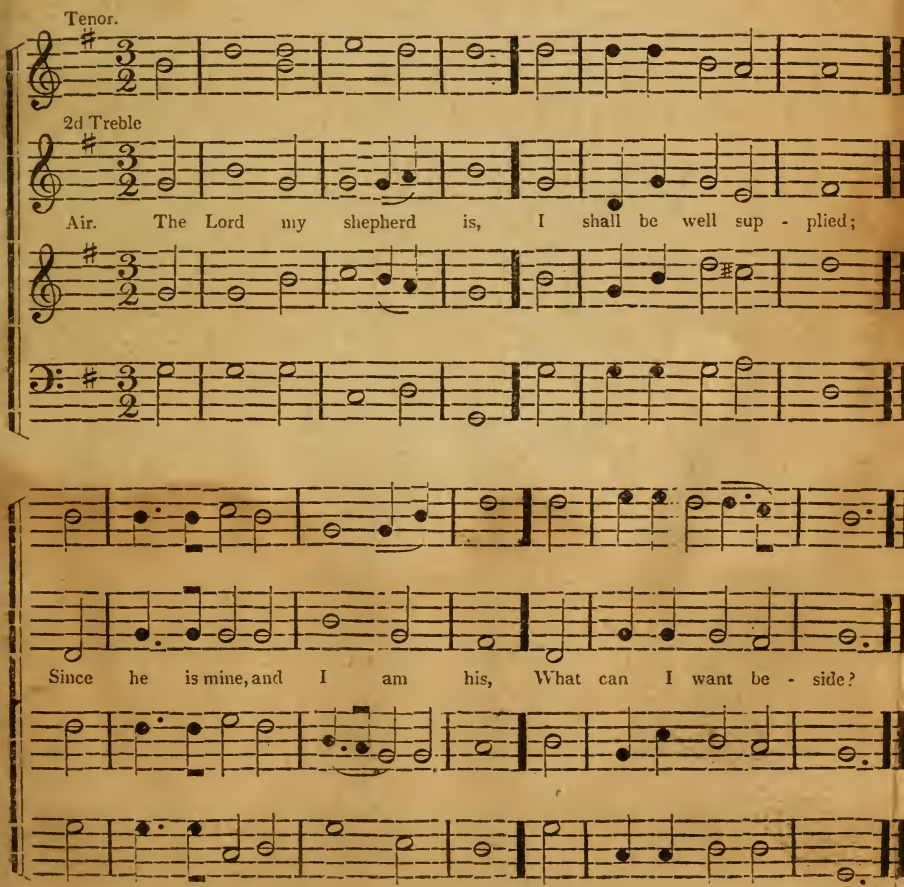
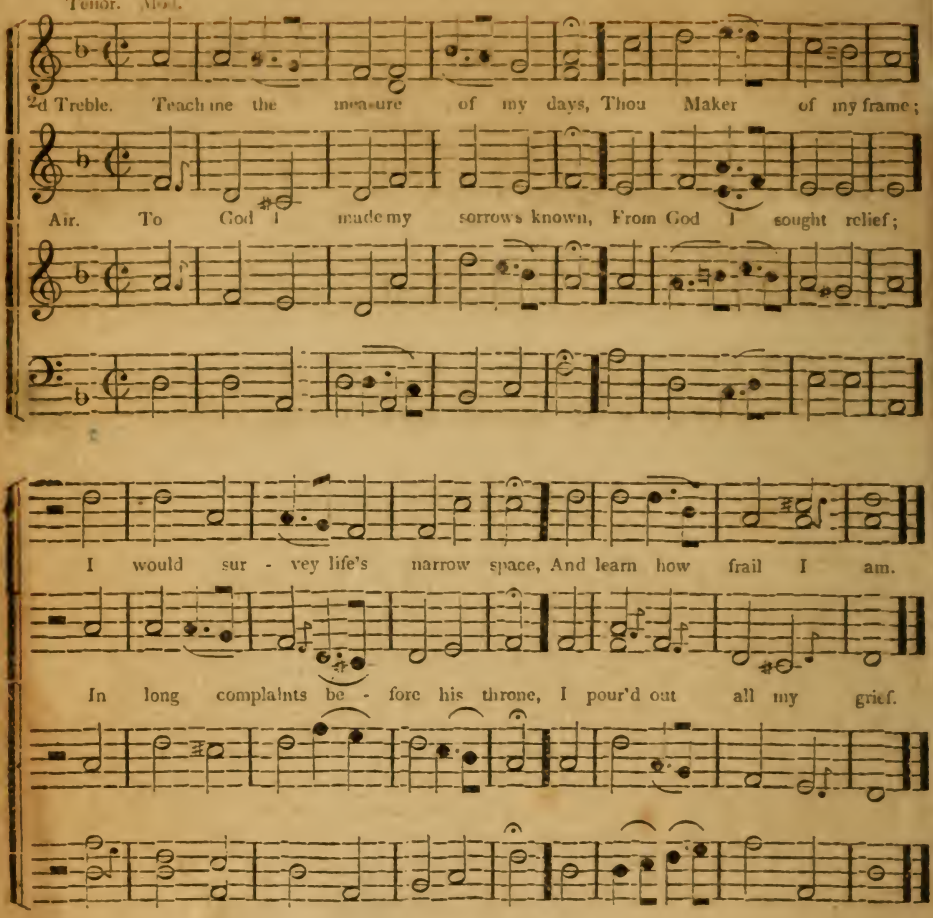


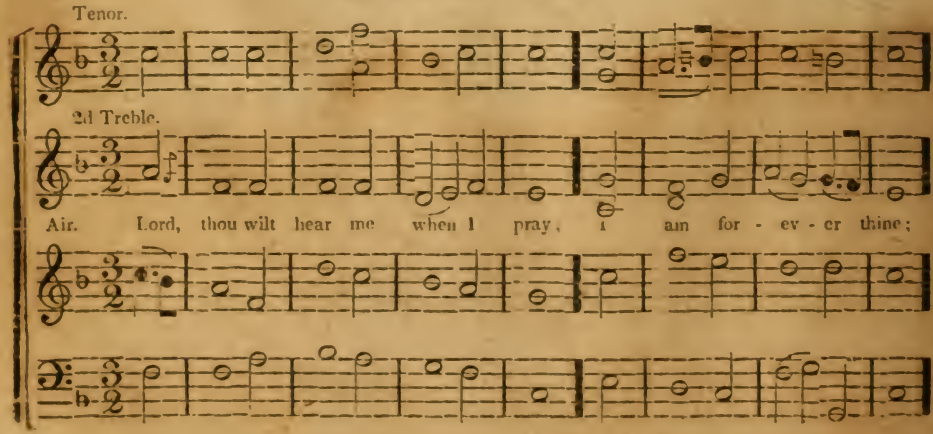

Tenor.
2d Treble.
Air. Life is the time to serve the Lord, The time t' insure the great reward,
And while the lamp holds out to burn, The vilest sinner may re - turn.

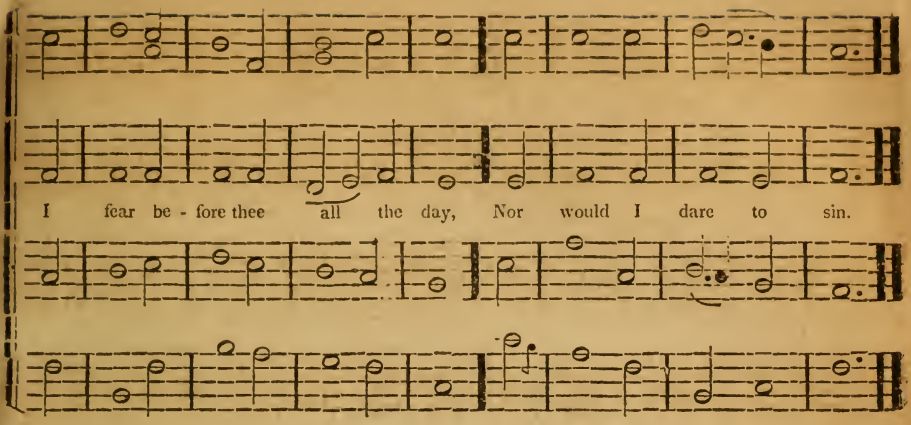
BARBAY. C. M.

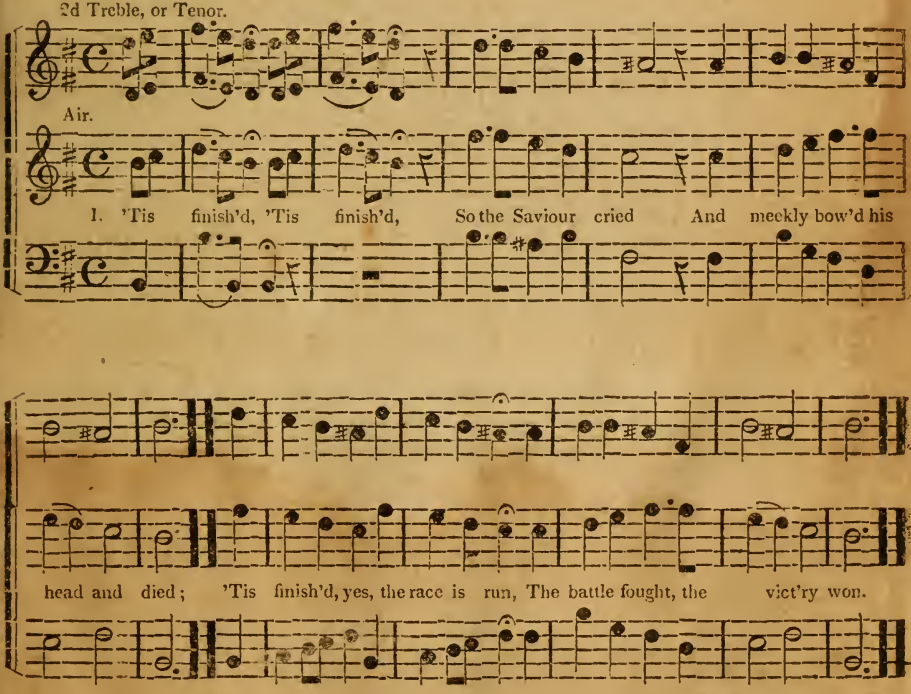

Tenor.
2d Treble.
Air. Long have I sat be - - neath the sound Of thy sal - vation, Lord:

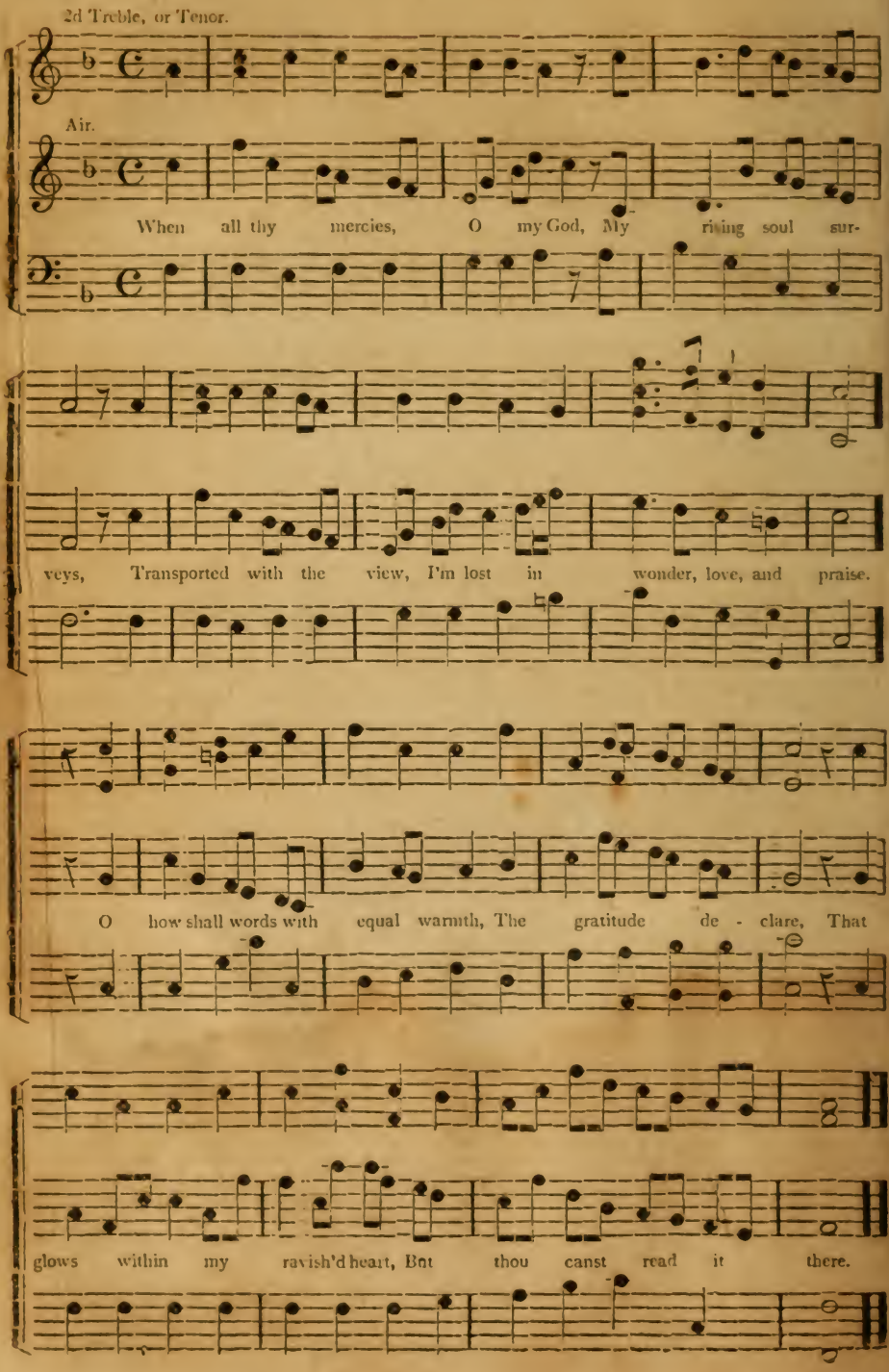


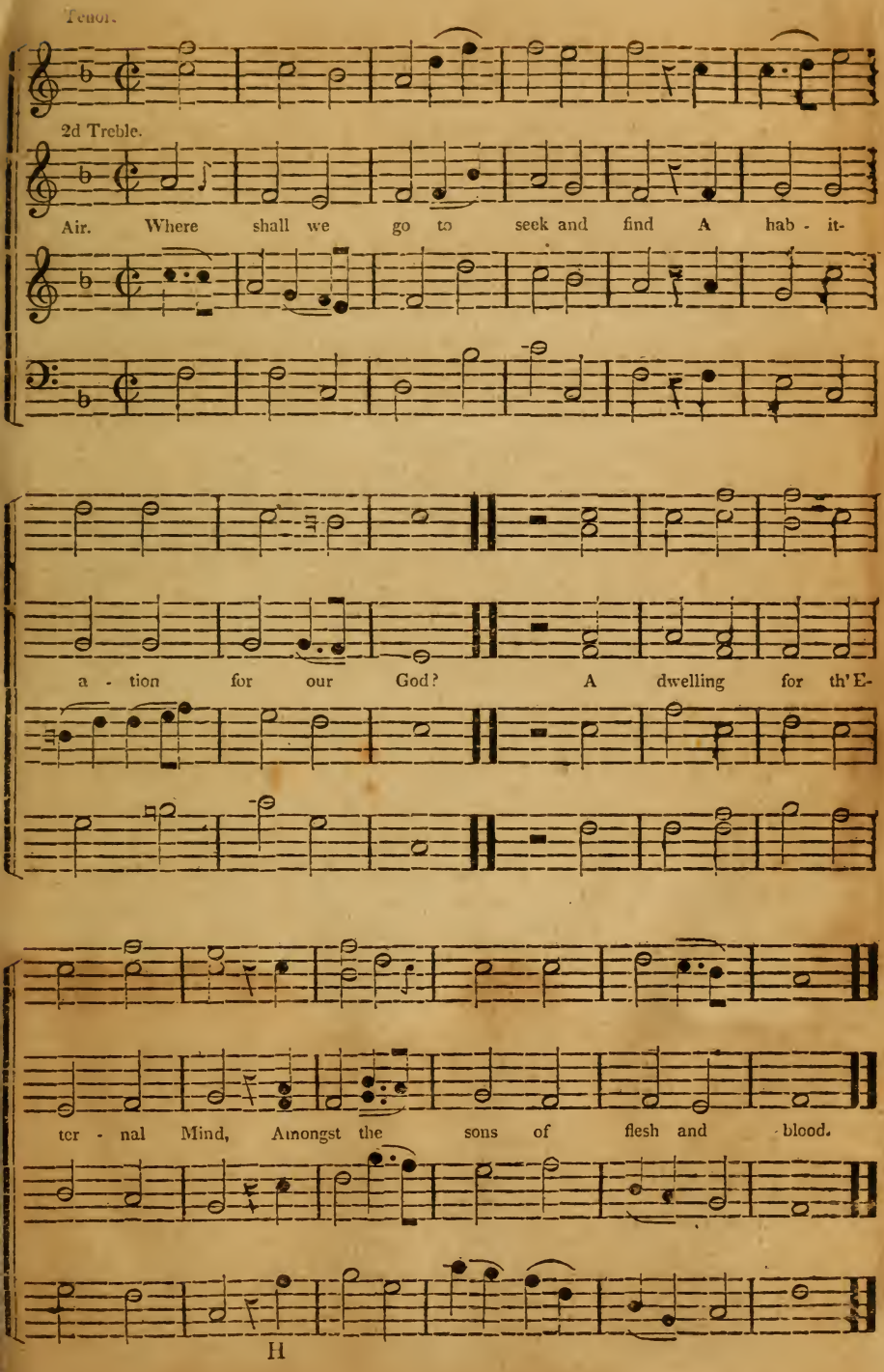
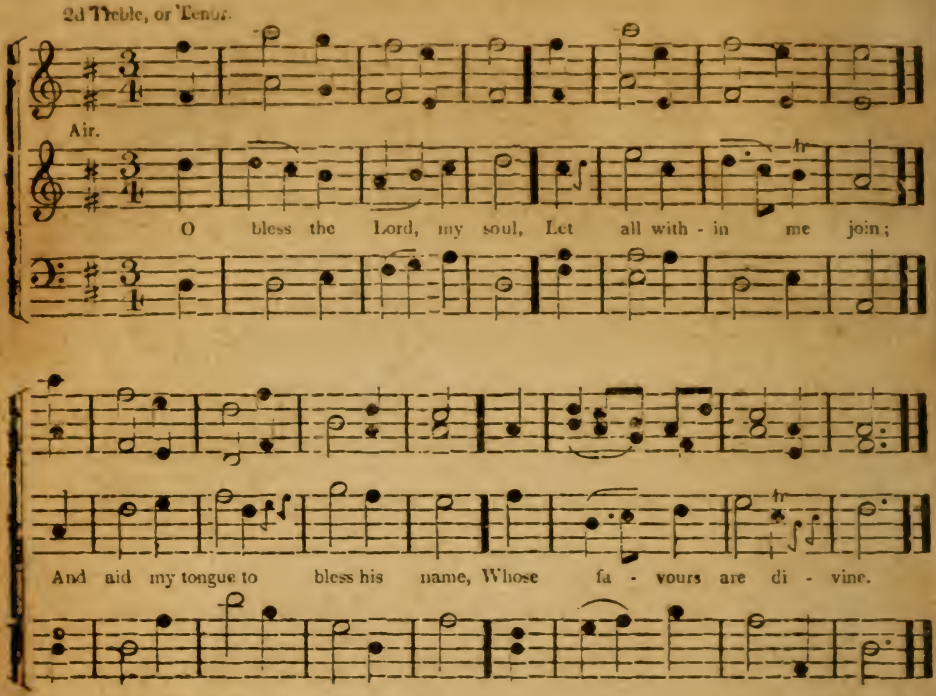
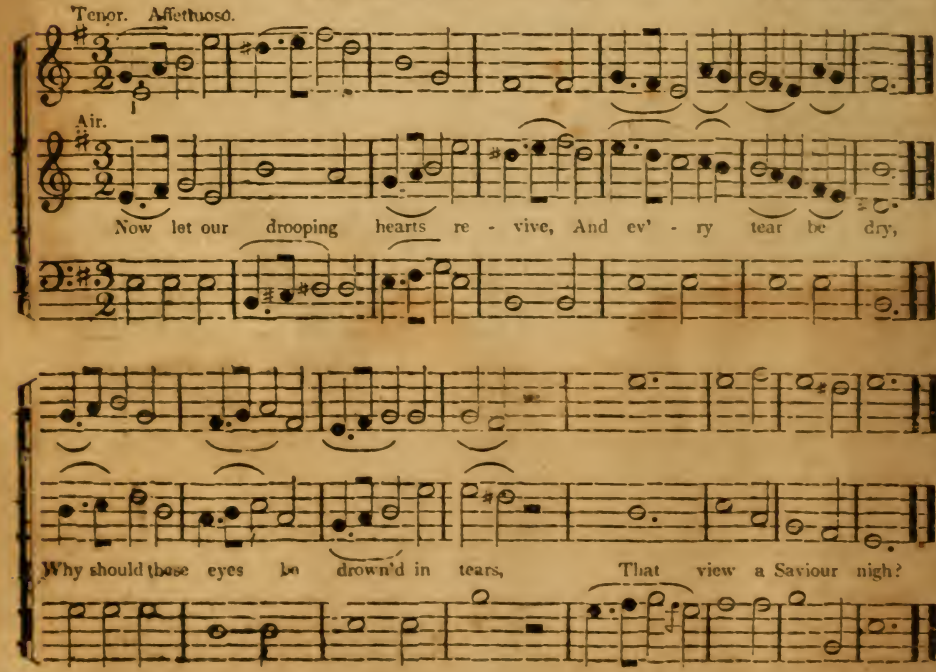
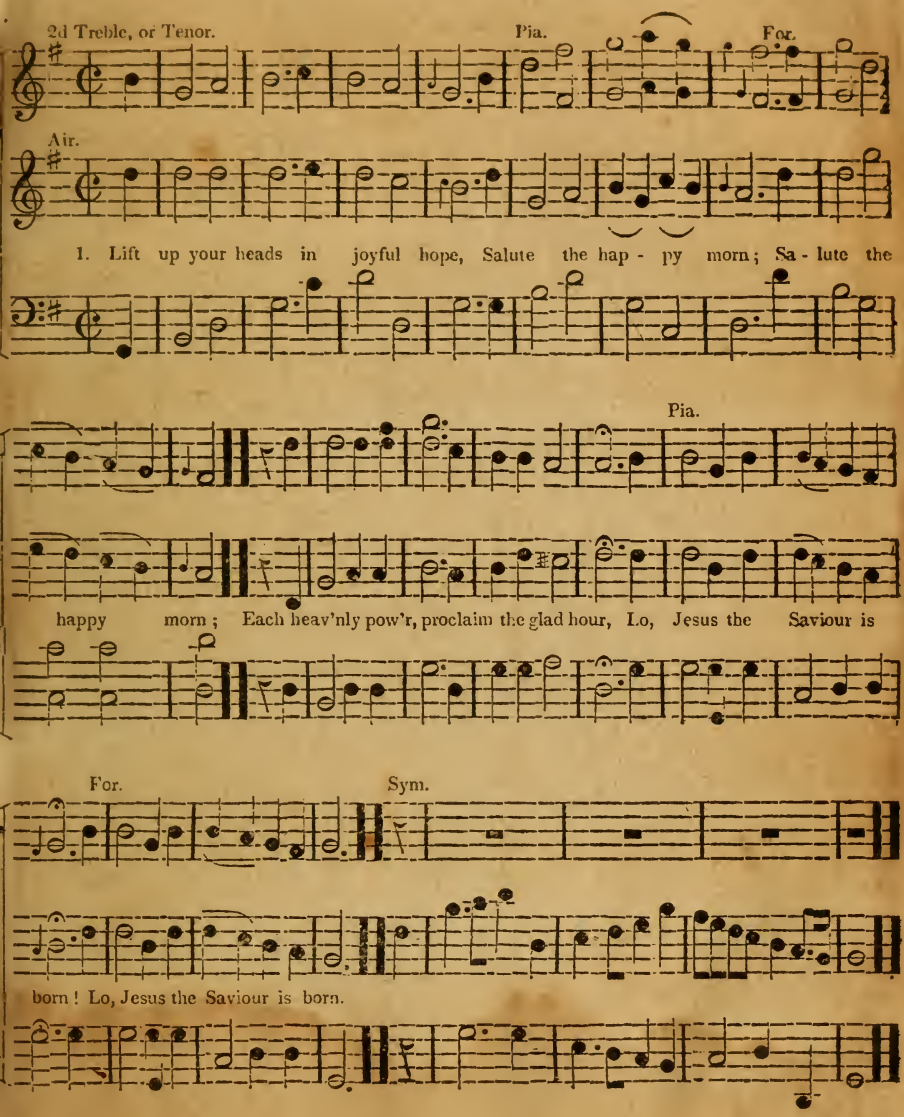
COMMUNION. S. M. *E. Reed.*

BEDFORD. C. M. *Wheall.*





Hy. 5, *Select.* MUNICH. L. M. *German.*

2 'Tis finish'd, this the dying groan,
Shall earth's iniquities atone;
Millions shall ransom'd be, from death.
By Jesus' last expiring breath.

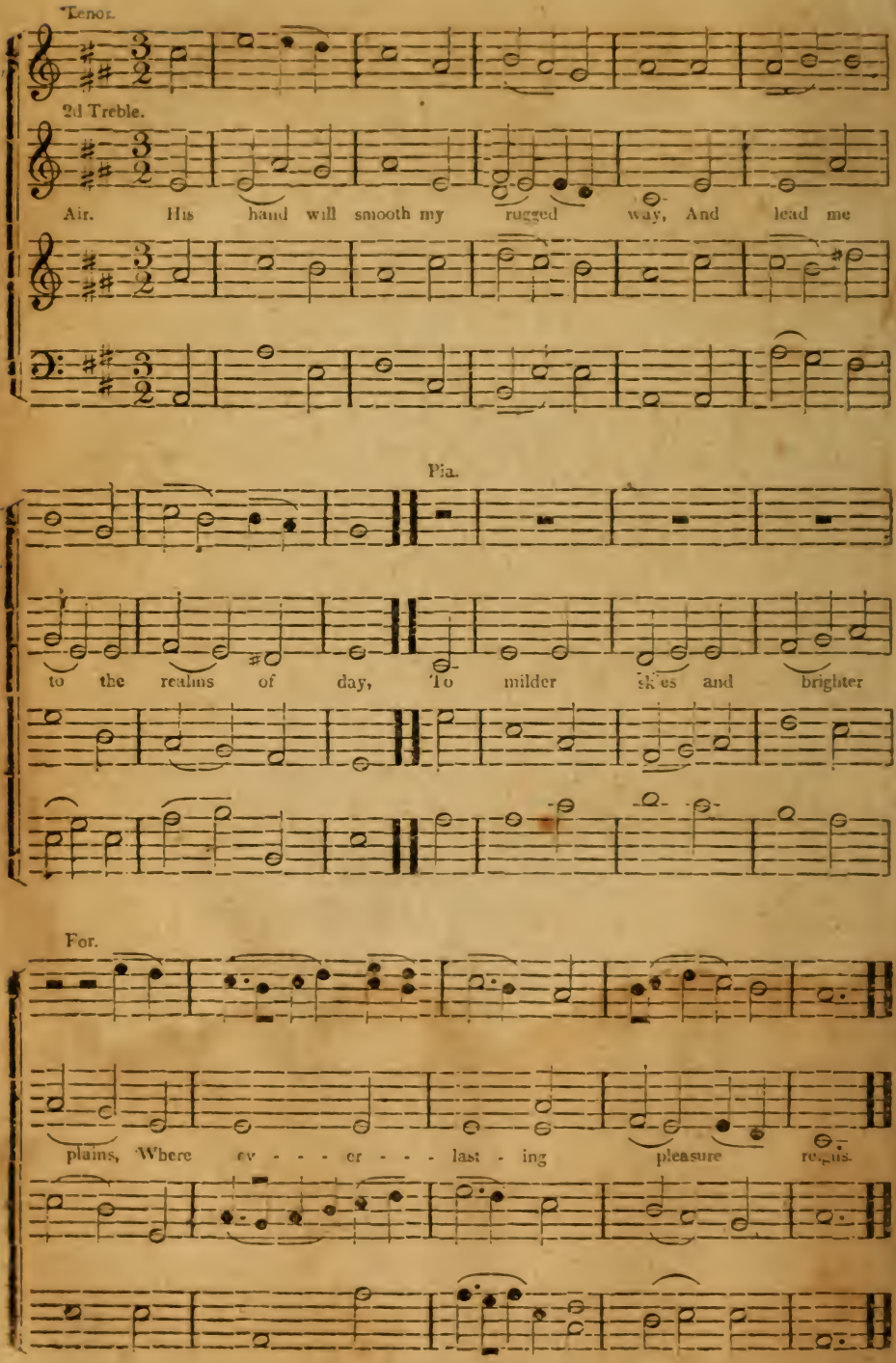
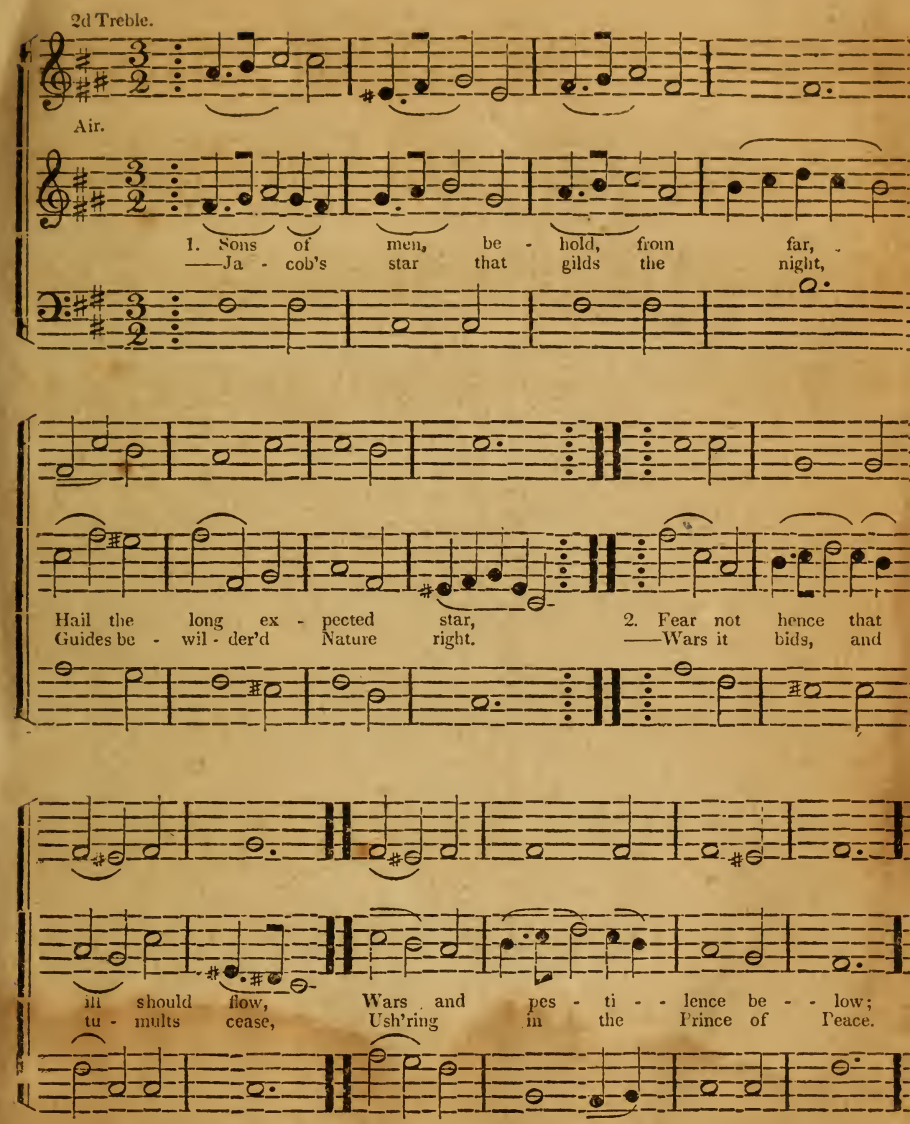
3 'Tis finish'd;—let the joyful sound
Be heard through all the nations round:
'Tis finish'd—let the echo fly
Thro' heav'n and hell, thro' earth and sky

2d Treble, or Tenor.
Air.
When all thy mercies, O my God, My rising soul sur-
veys, Transported with the view, I'm lost in wonder, love, and praise.
O how shall words with equal warmth, The gratitude de - clare, That
glows within my ravish'd heart, But thou canst read it there.


Tenor.
2d Treble.
Air. Where shall we go to seek and find A hab - it-
a - tion for our God? A dwelling for th'E-
ter - nal Mind, Amongst the sons of flesh and blood.

PLYMPTON. C. M. *Dr. Arnold.*

2 All glory be to God on high,
To him him all praise is due;
The promise is seal'd—
The Saviour's reveal'd—
And proves that the record is true.

3 Let joy around like rivers flow;
Flow on, and still increase;
Spread o'er the glad earth,
At Emmanuel's birth—
For heaven and earth are at peace.

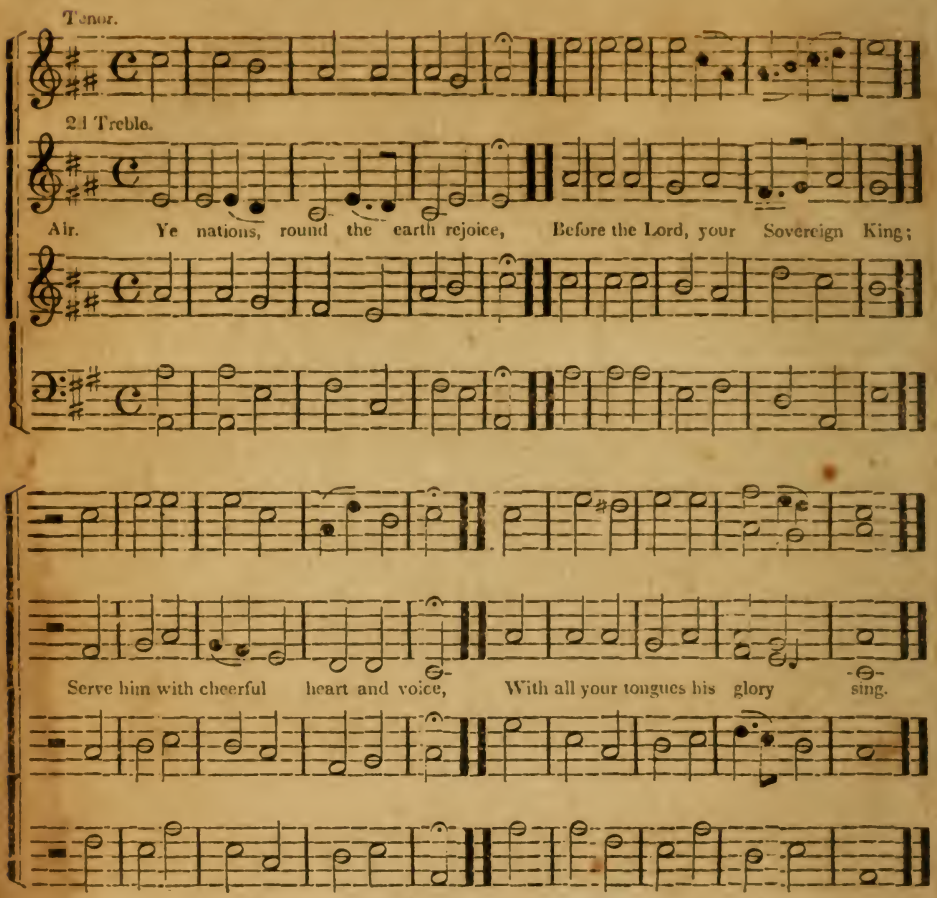
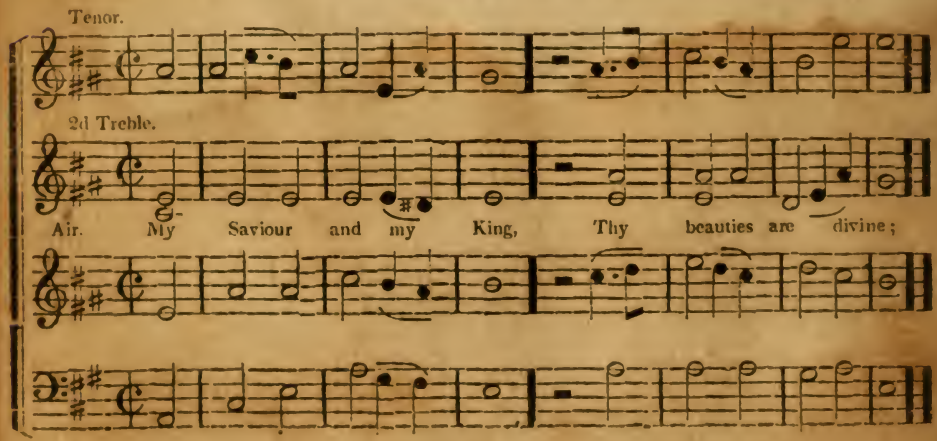
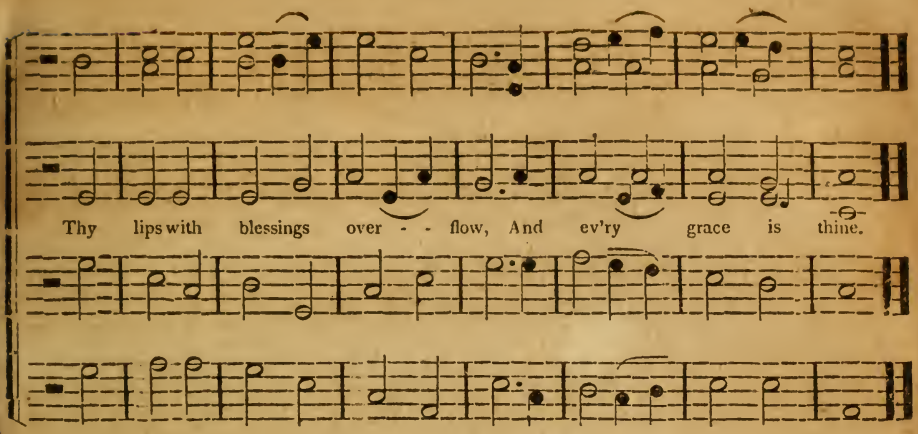
4 Now the good will of God is shown,
Towards Adam's helpless race;
Messiah is come—
To ransom his own—
To save them by infinite grace.

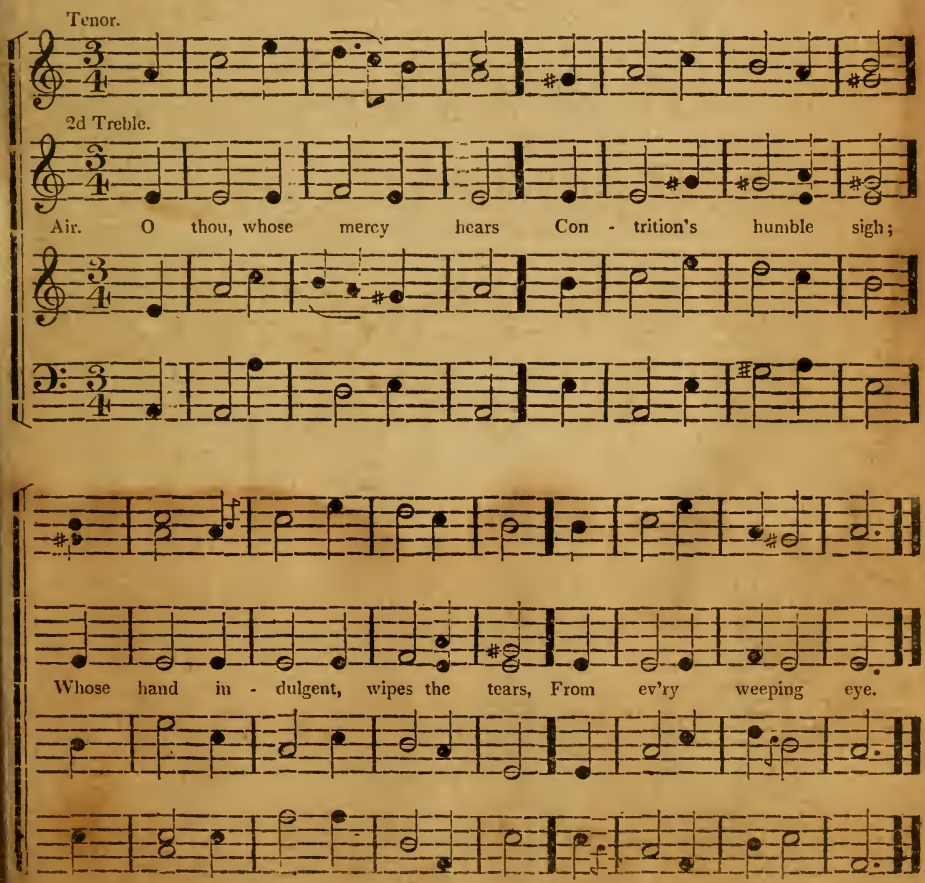
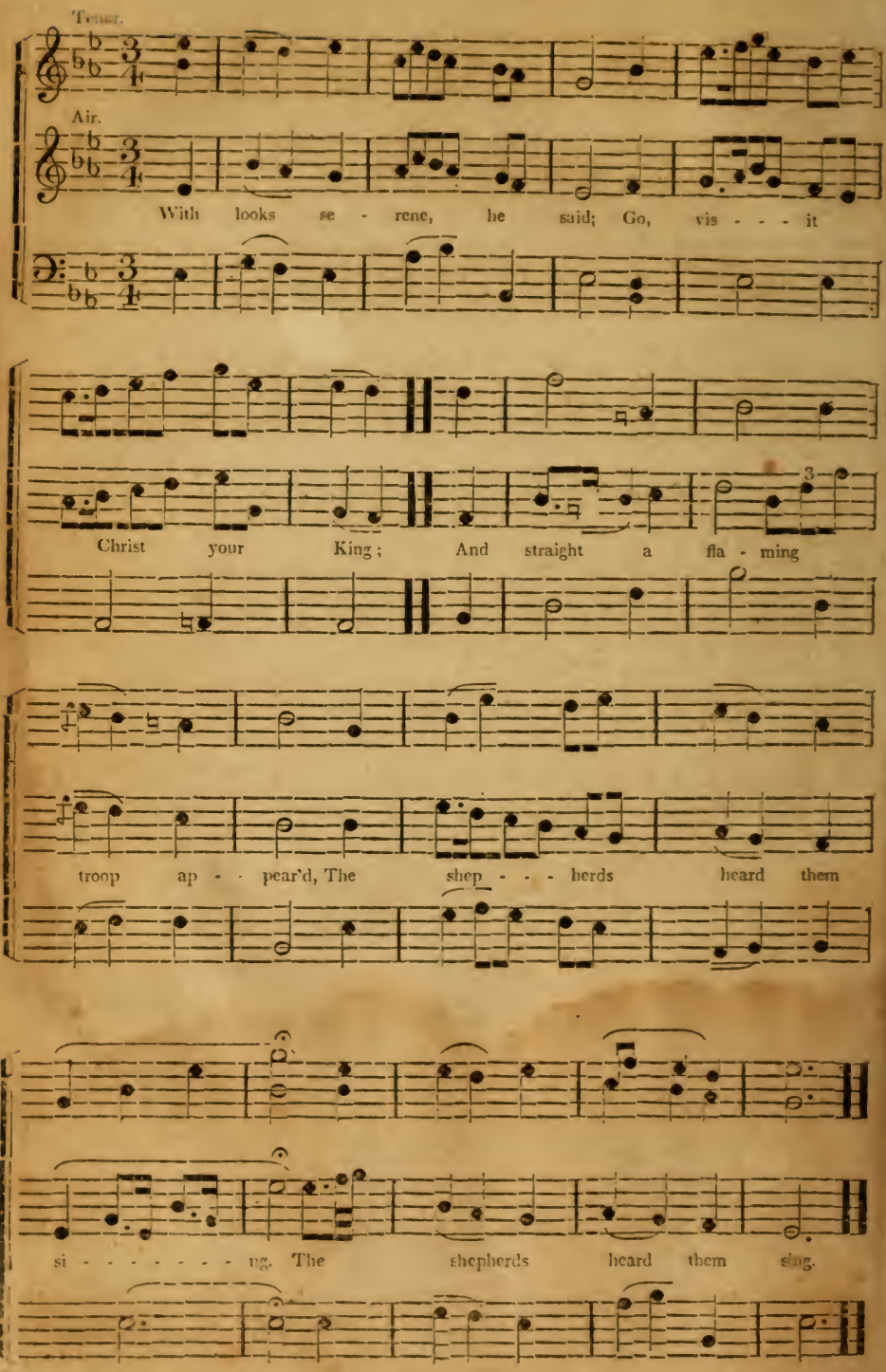
5 Then let us join the heav'ns above,
Where hymning seraphs sing;
Join all the glad pow'rs—
For their Lord is ours—
Our Prophet, our Priest, and our King.

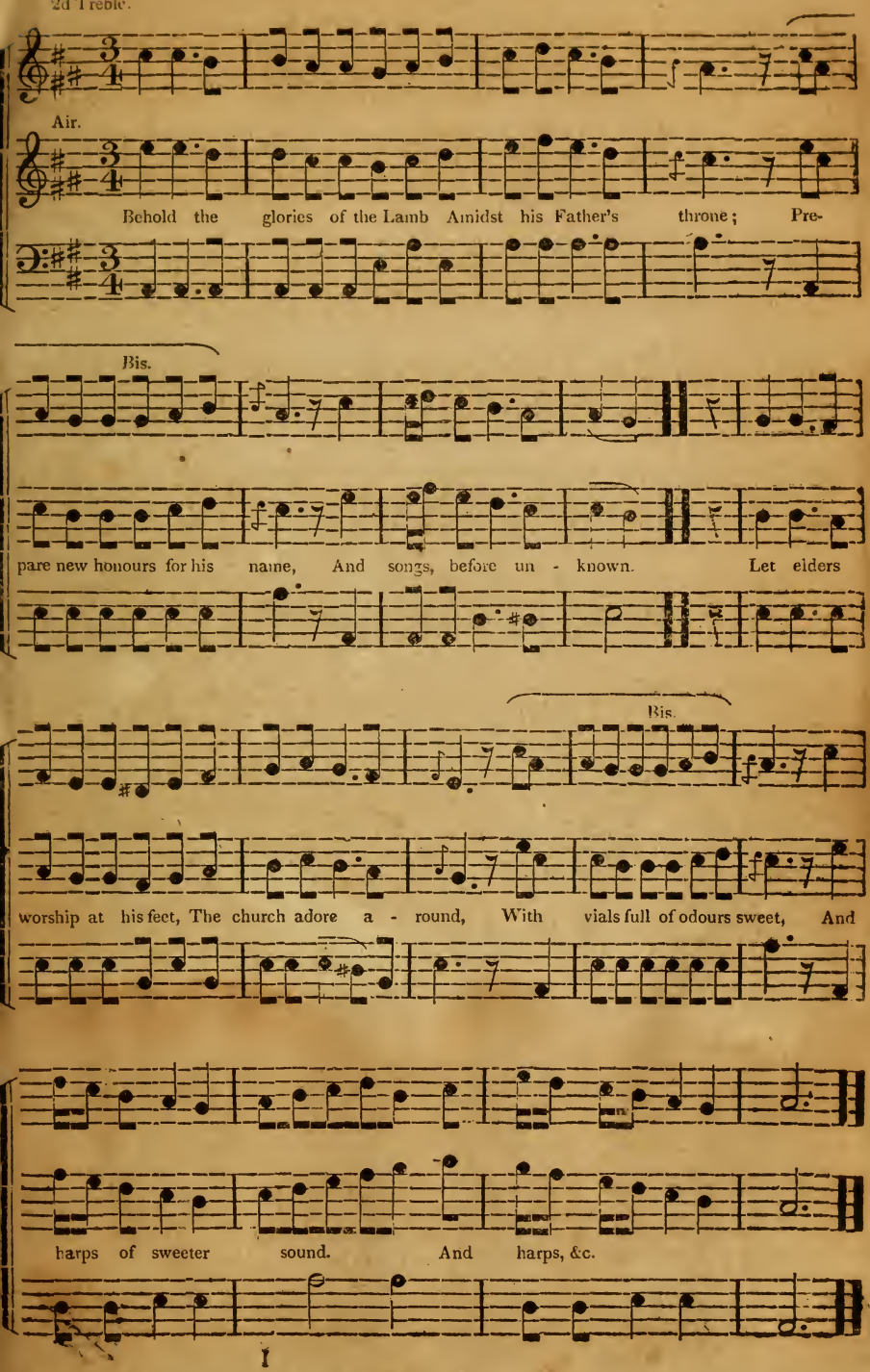

Tenor.
2d Treble.
Air. His hand will smooth my rugged way, And lead me
Pia.
to the realms of day, To milder skies and brighter
For.
plains, Where ev - - - er - - - last - ing pleasure reigns.

3 Mild he shines on all beneath,
Piercing through the shades of death,
Scatt'ring error's wide-spread night,
Kindling darkness into light.

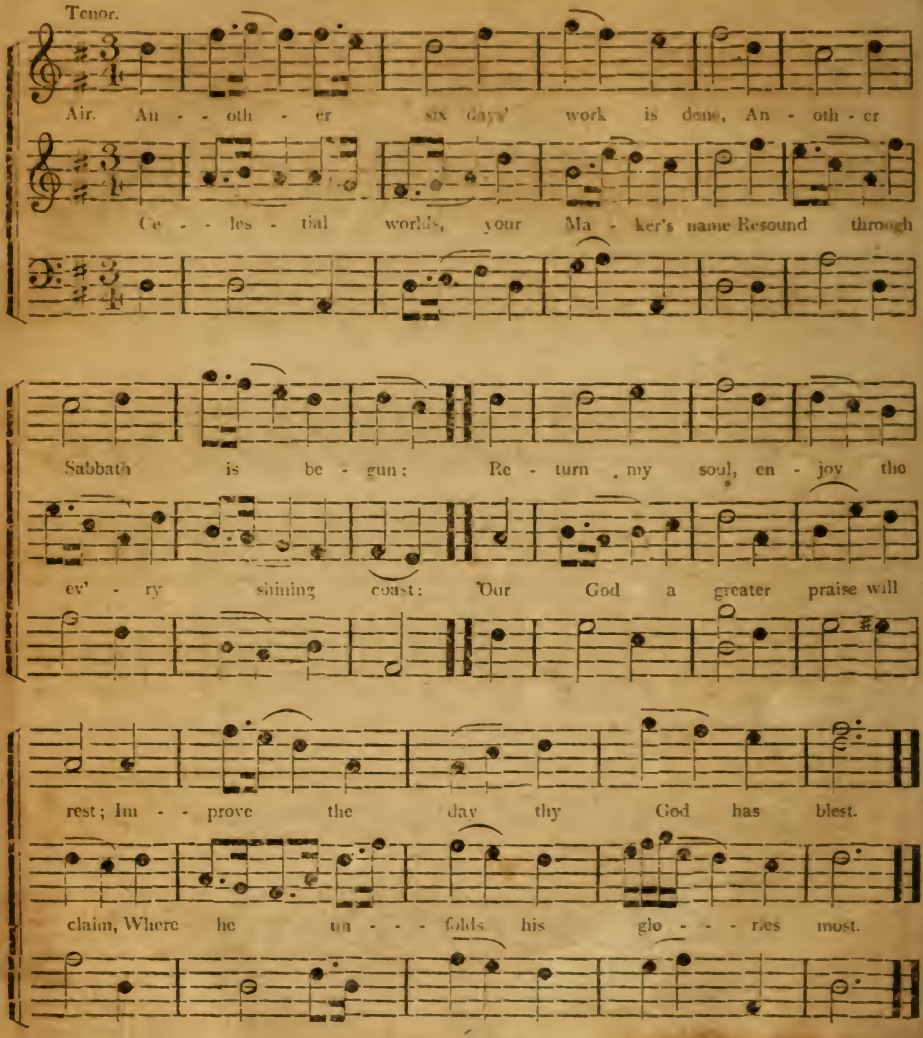
4 Nations all, far off and near,
Haste, to see your God appear;
Haste, for Him your hearts prepare,
Meet Him, manifested there.

5 There behold the Day-spring rise,
Pouring eye-sight on your eyes;
God in His own light survey,
Shining to the perfect day.

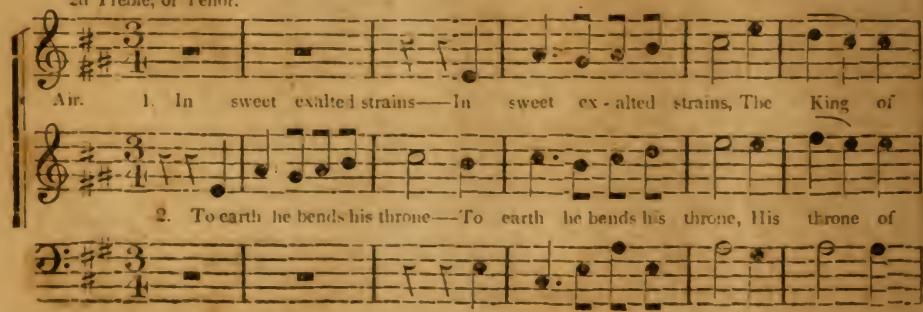
6 Sing, ye morning stars, again,
God descends, on earth to reign;
Deigns for man His life t' employ,
Shout, ye sons of God, for joy.

ST. THOMAS. S. M. *Handel.*



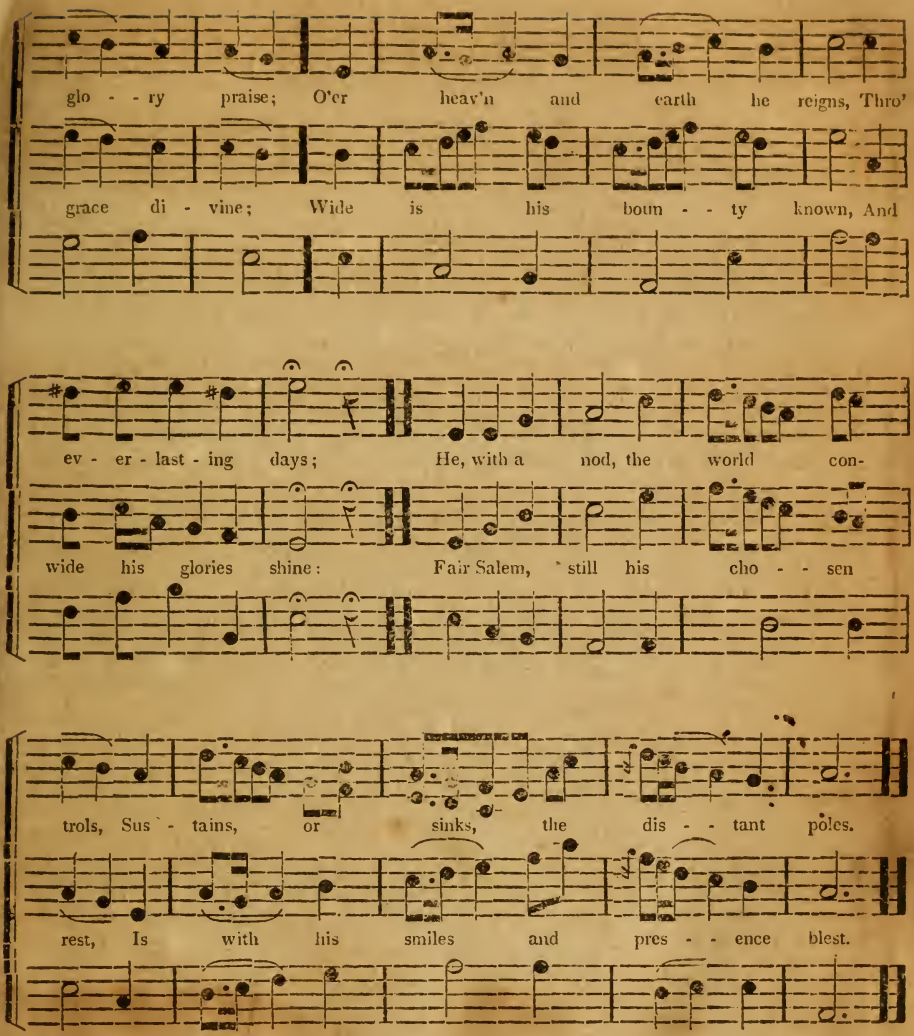
LITTLE MARLBOROUGH. S. M.


Tenor.
Air.
With looks se - rene, he said; Go, vis - - - it
Christ your King; And straight a fla - ming
troop ap - - pear'd, The shep - - - herds heard them
si - - - - - - - ng. The shepherds heard them sing.


2d Treble.
Air.
Behold the glories of the Lamb Amidst his Father's throne; Pre-
Bis.
pare new honours for his name, And songs, before un - known. Let elders
Bis.
worship at his feet, The church adore a - round, With vials full of odours sweet, And
harps of sweeter sound. And harps, &c.



Hy. 8, *Select.* DEDICATION HYMN. H. M. *W. J. Edson.*

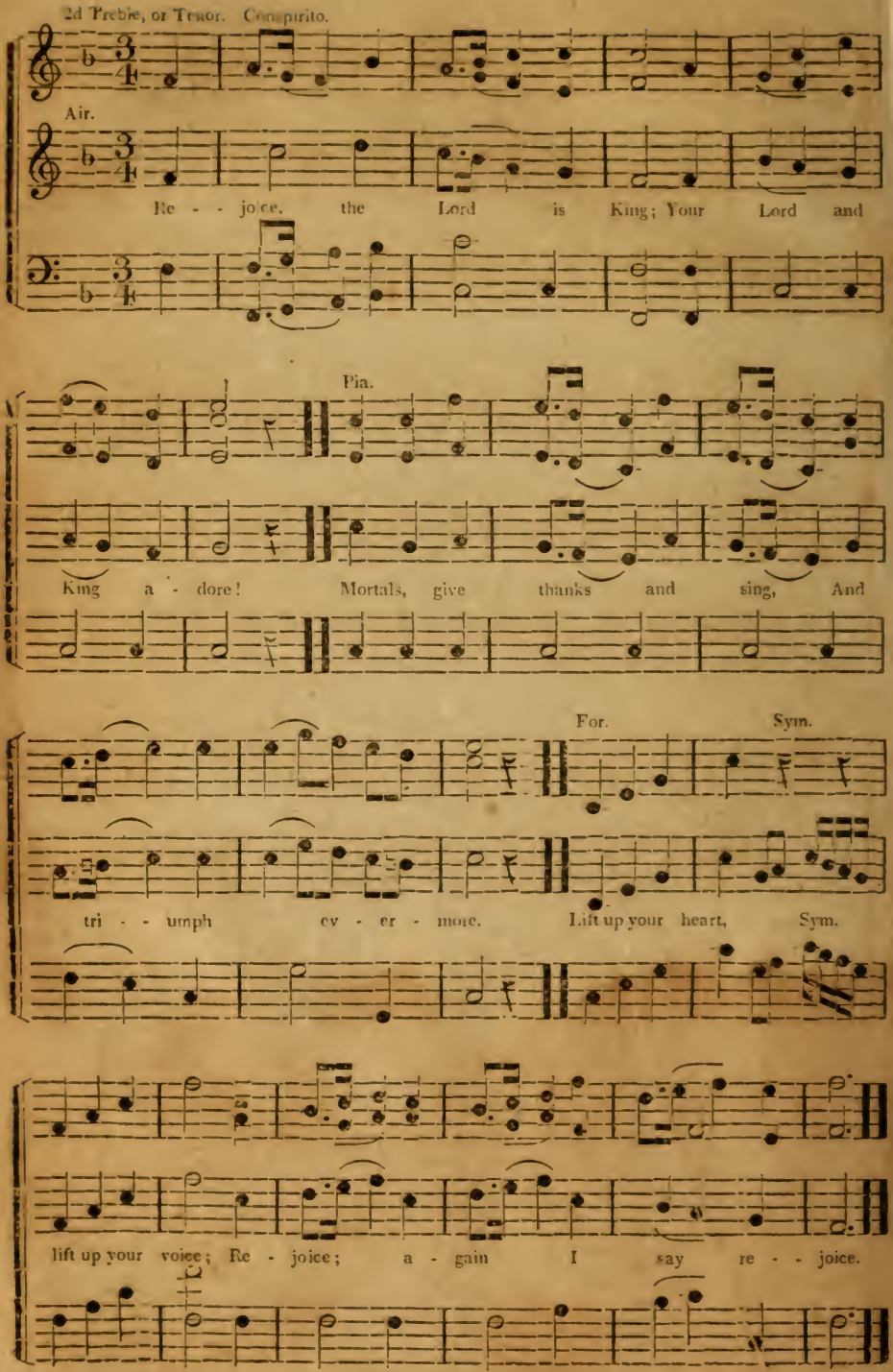


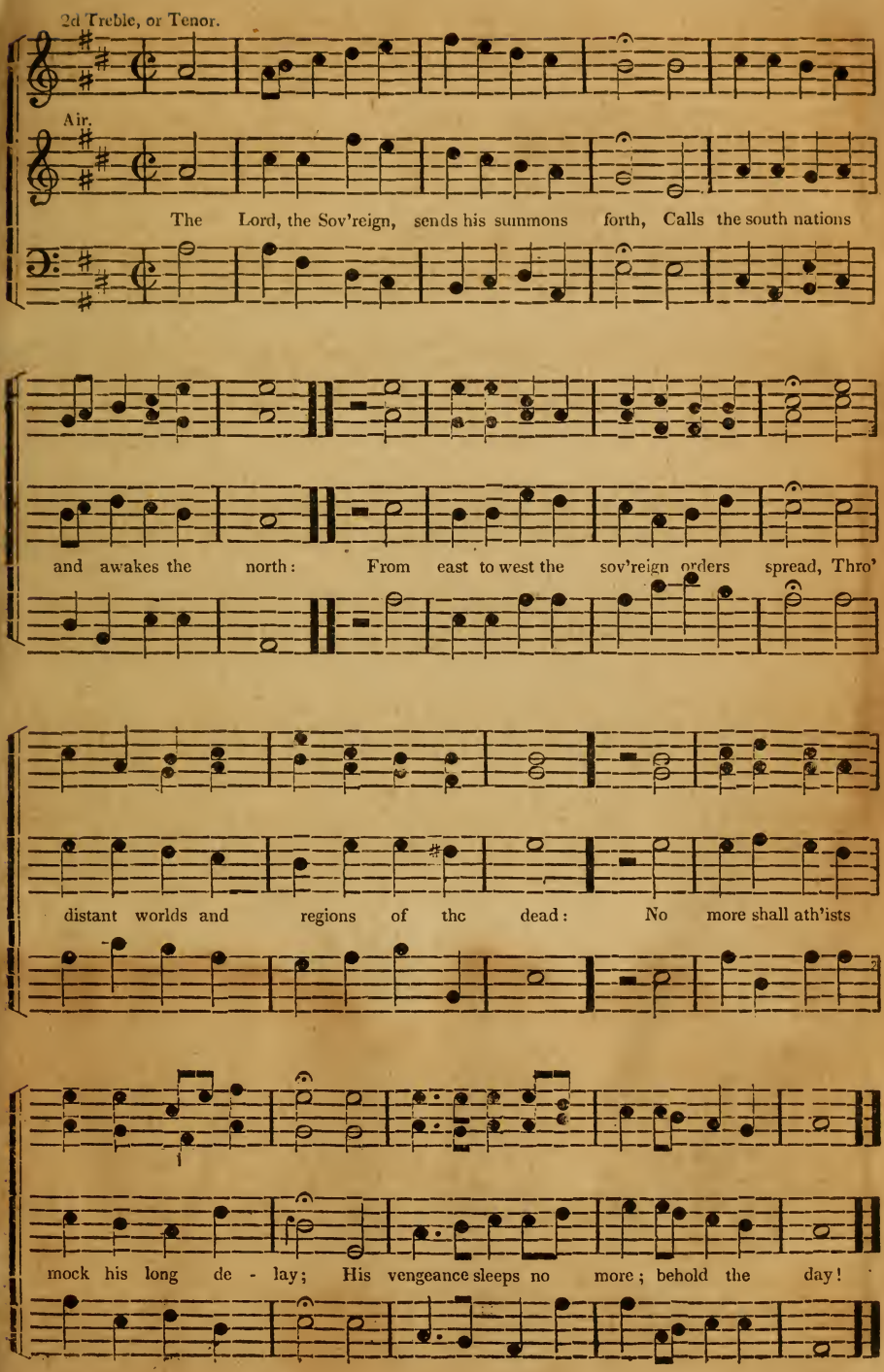
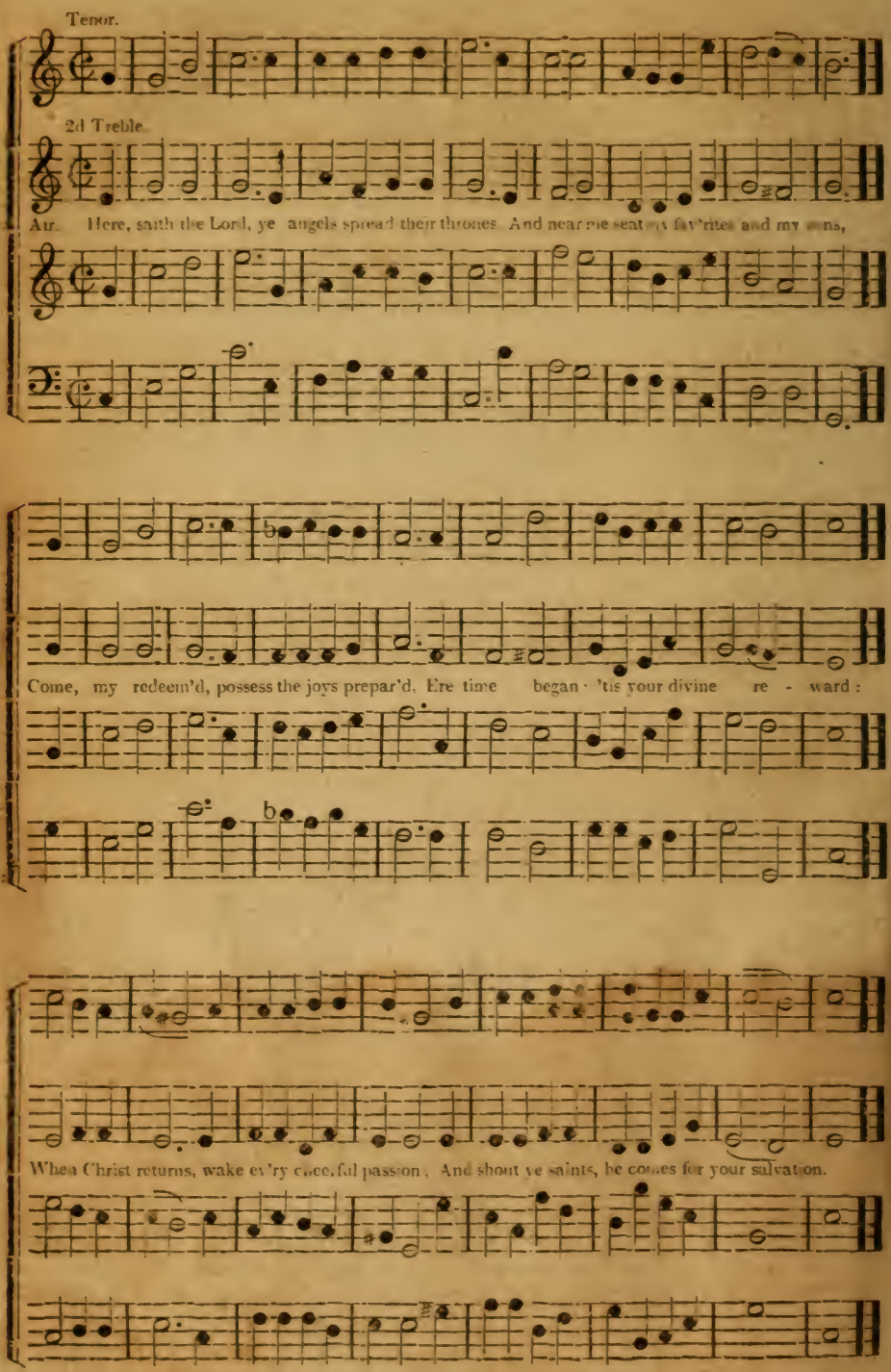


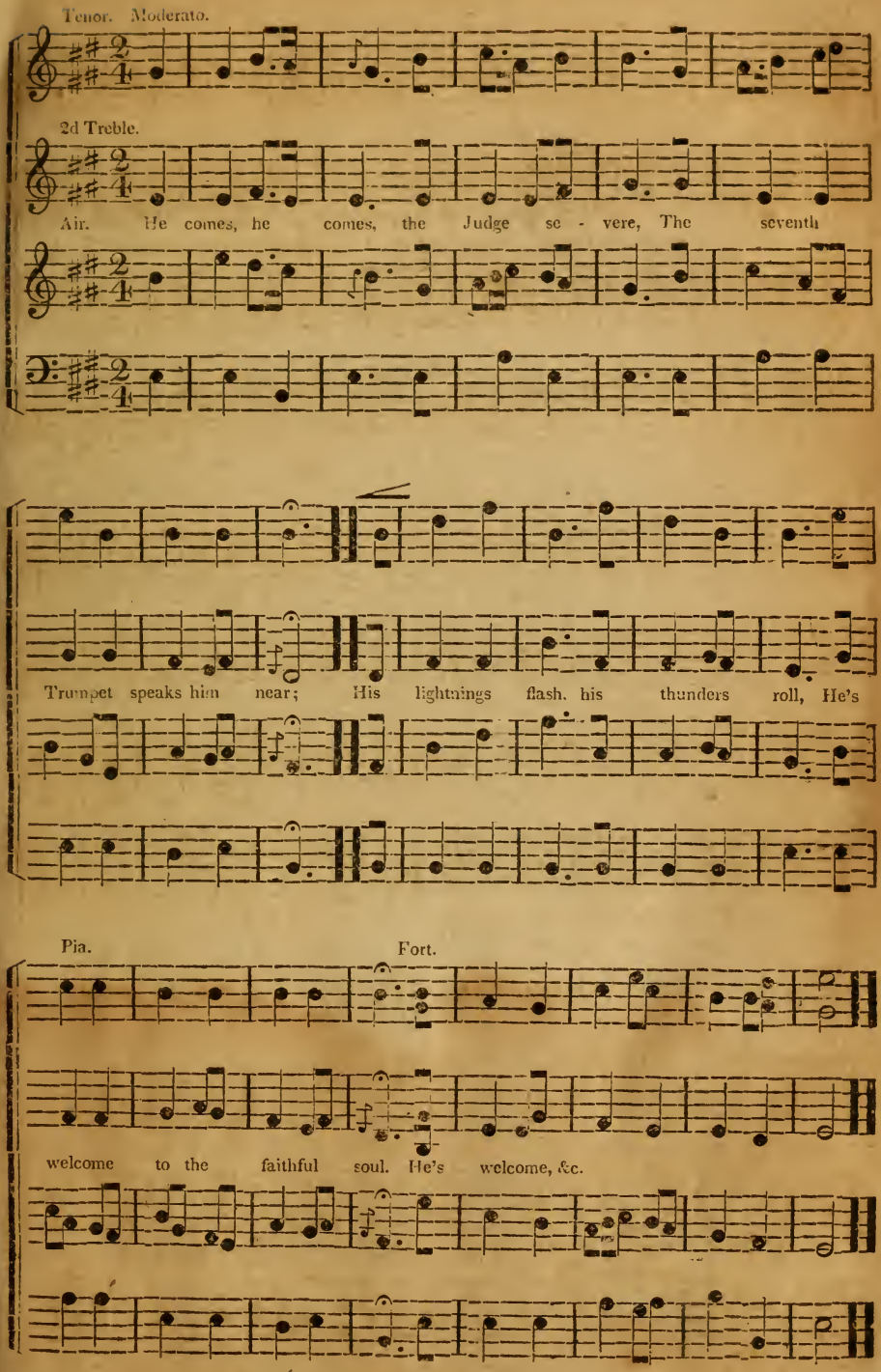
3 Great King of glory, come,
And with thy favour crown
This temple as thy dome—
This people as thy own:
Beneath this roof, O deign to show,
How God can dwell with men below.

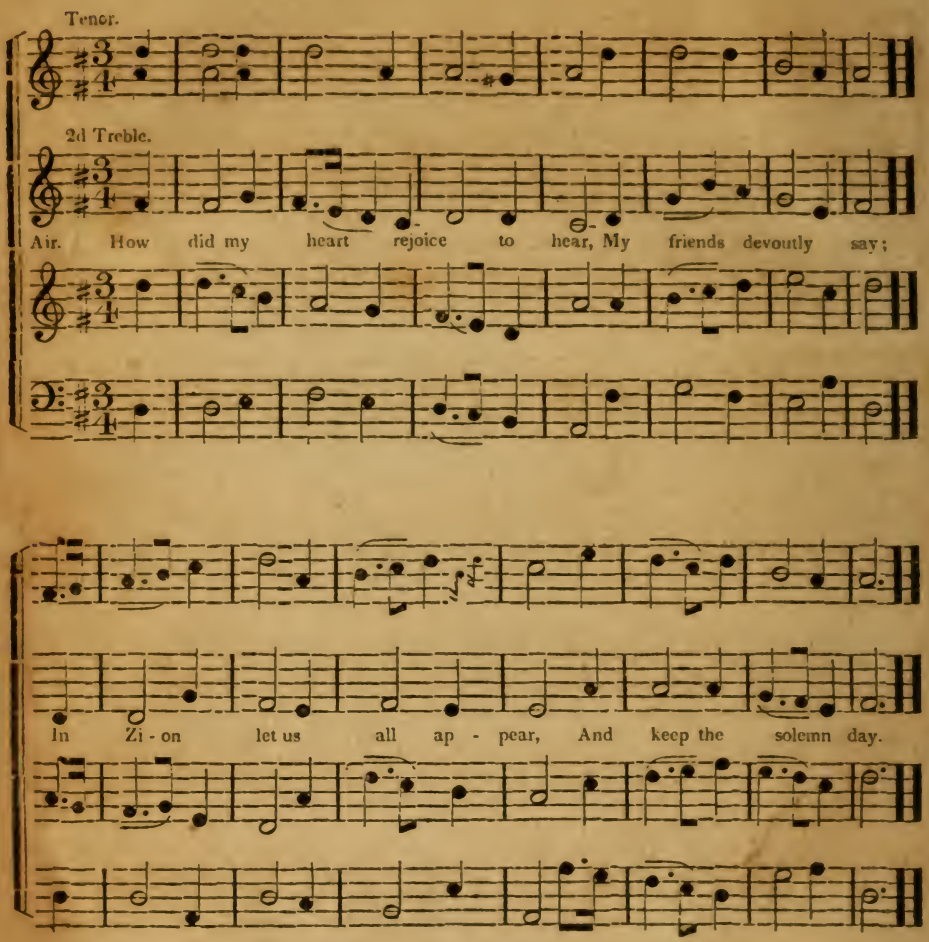
4 Here may thine ears attend
Thy people's humble cries;
And grateful praise ascend,
All fragrant to the skies:
Here may thy word melodious sound,
And spread celestial joys around.

5 Here may th' attentive throng,
Imbibe thy truth and love:
And converts join the song
Of seraphim above:
And willing crowds surround thy board,
With sacred joy and sweet accord.

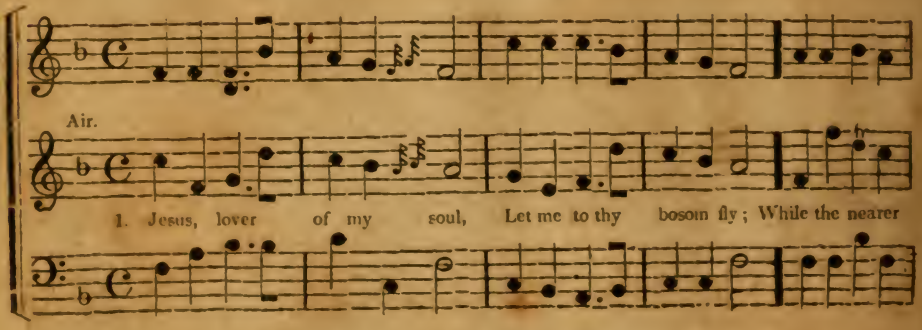
6 Here may our unborn sons
And daughters sound thy praise;
And shine like polish'd stones,
Through long succeeding days.
Here, Lord, display thy saving pow'r,
While temples stand and men adore.

2d Treble, or Tenor. Con spirito.
Air.
Re - - joice, the Lord is King; Your Lord and
Pia.
King a - dore! Mortals, give thanks and sing, And
For. Sym.
tri - - umph ev - er - more. Lift up your heart, Sym.
lift up your voice; Re - joice; a - gain I say re - - joice.

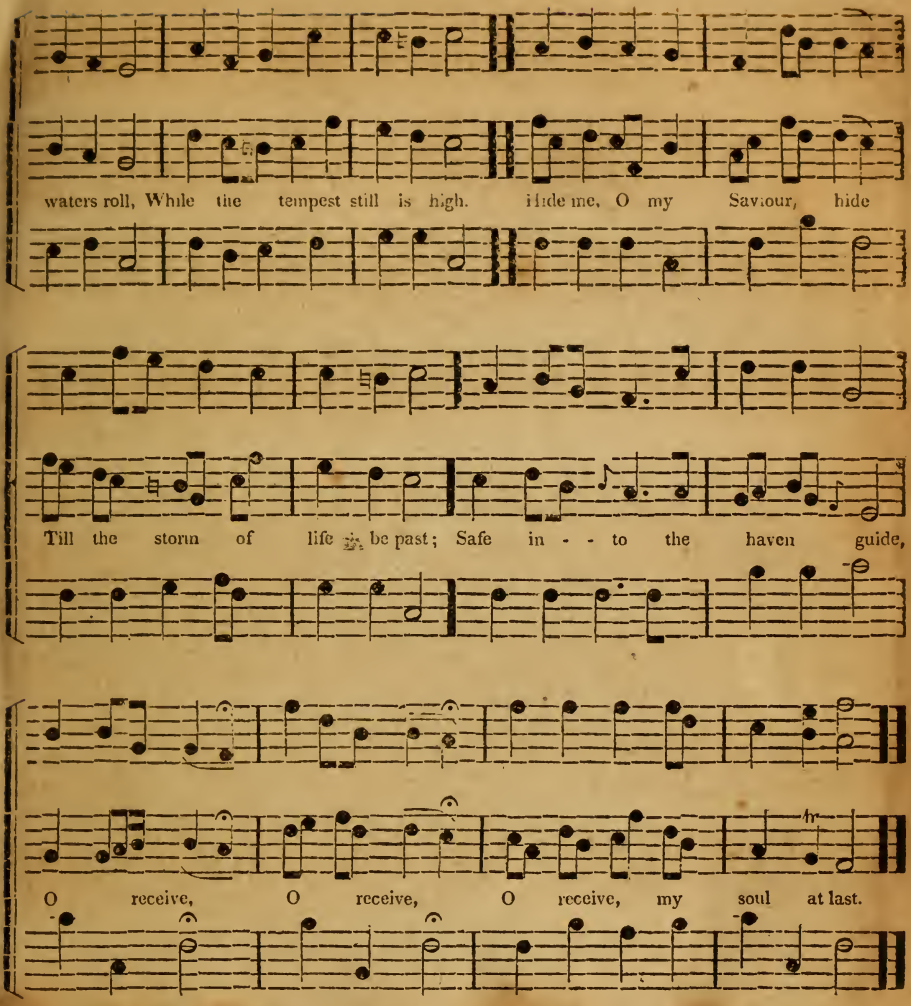

2d Treble, or Tenor.
Air.
The Lord, the Sov'reign, sends his summons forth, Calls the south nations
and awakes the north: From east to west the sov'reign orders spread, Thro'
distant worlds and regions of the dead: No more shall ath'ists
mock his long de - lay; His vengeance sleeps no more; behold the day!

Tenor.
2d Treble.
Air. Here, saith the Lord, ye angels spread their thrones And near me seat my fav'rites and my sons,
Come, my redeem'd, possess the joys prepar'd, Ere time began · 'tis your divine re - ward:
When Christ returns, wake ev'ry cheer.ful passion, And shout ye saints, he comes for your salvation.


Tenor. Moderato.
2d Treble.
Air. He comes, he comes, the Judge se - vere, The seventh
Trumpet speaks him near; His lightnings flash. his thunders roll, He's
Pia.
Fort.
welcome to the faithful soul. He's welcome, &c.



Hy. 9, *Select.* HOTHAM. 7's. D. *M. Madan.*

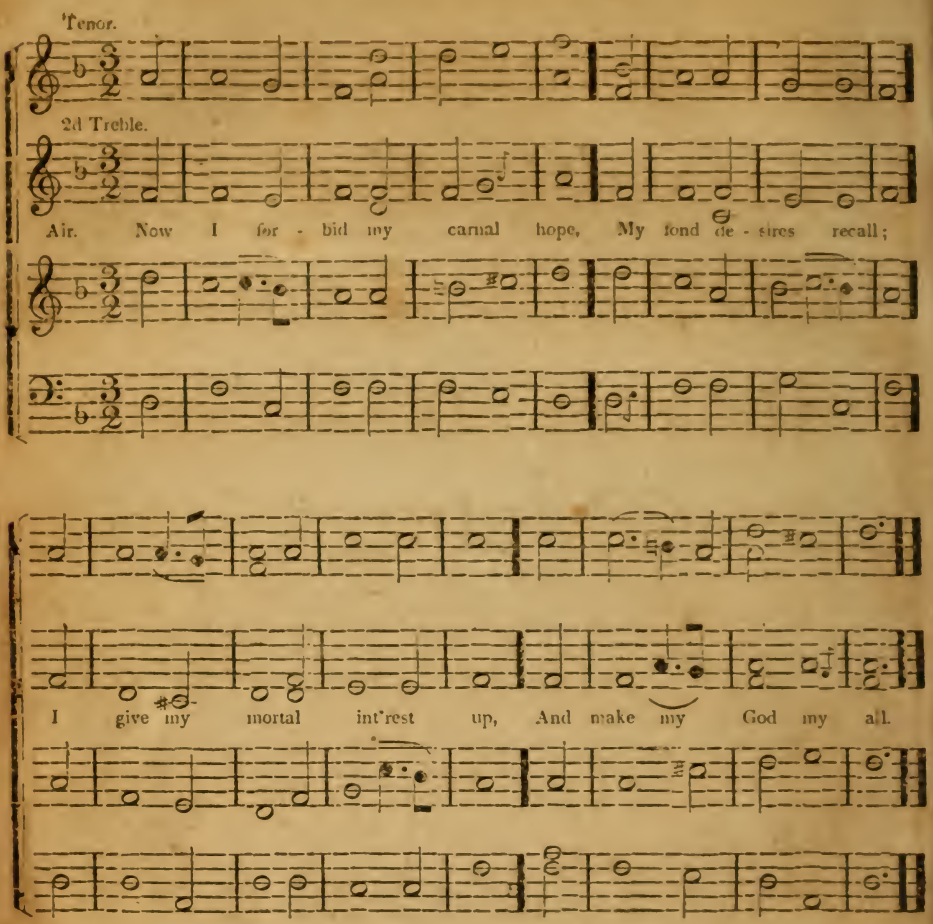


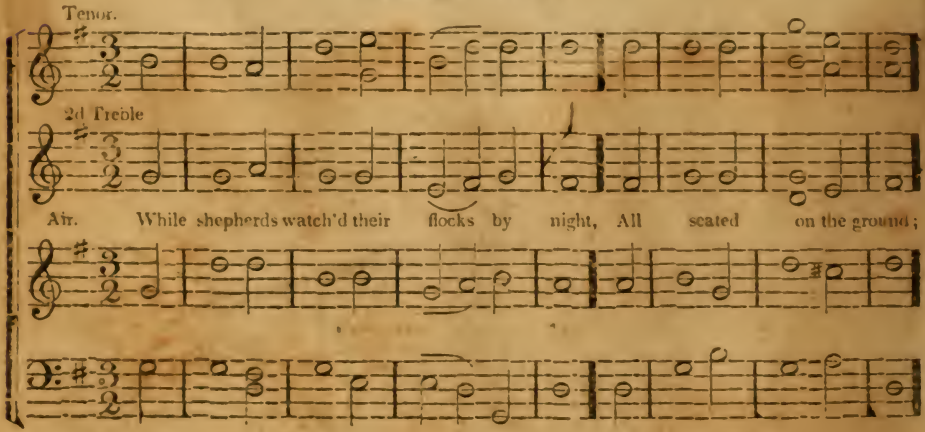


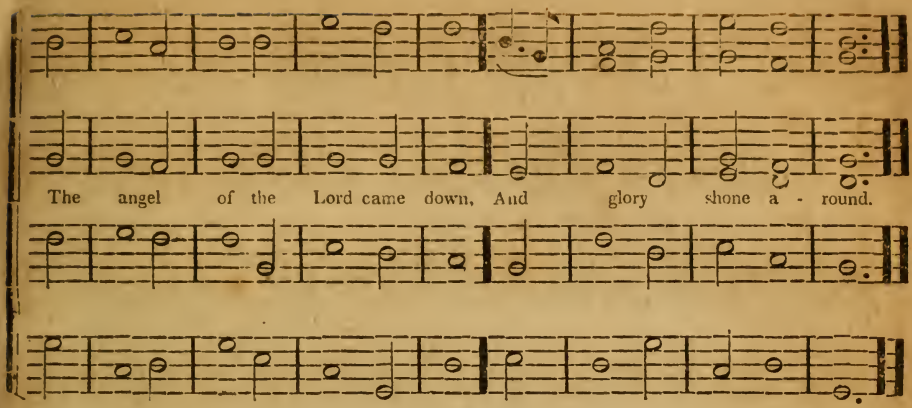
2 Other refuge have I none,
Hangs my helpless soul on thee:
Leave, ah! leave me not alone,
Still support and comfort me:
All my trust on thee is stay'd,
All my help from thee I bring;
Cover my defenceless head
With the shadow of thy wing.

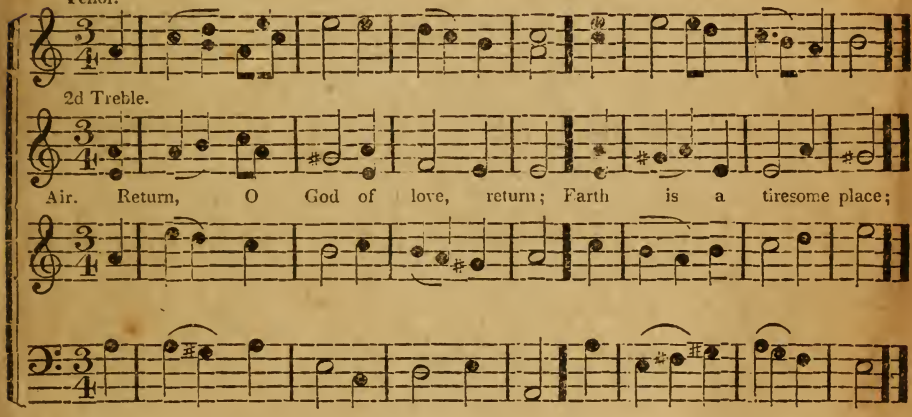
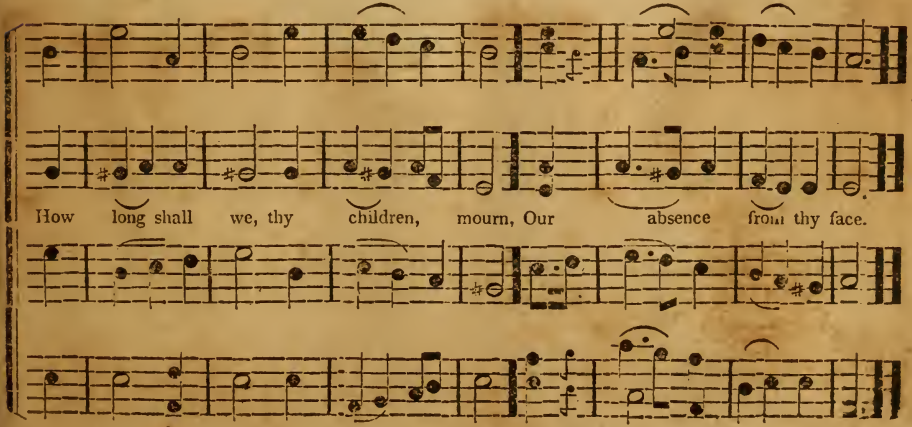
3 Thou, O Christ, art all I want;
More than all in thee I find!
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is thy name;
I am all unrighteousness;
Vile and full of sin I am,
Thou art full of truth and grace.

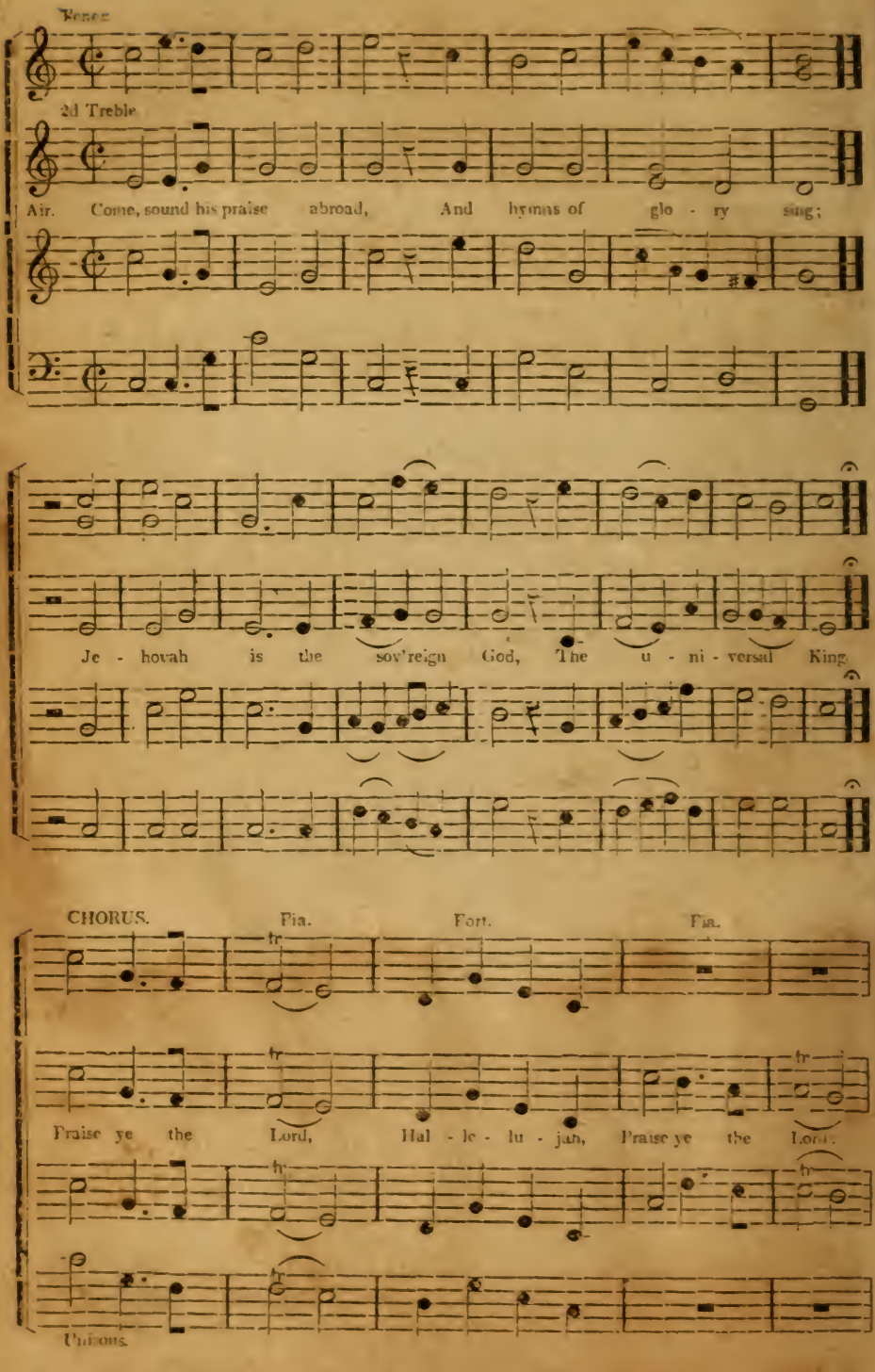
4 Plenteous grace with thee is found,
Grace to pardon all our sin;
Let the healing streams abound,
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of thee,
Spring thou up within my heart,
Rise to all eternity!

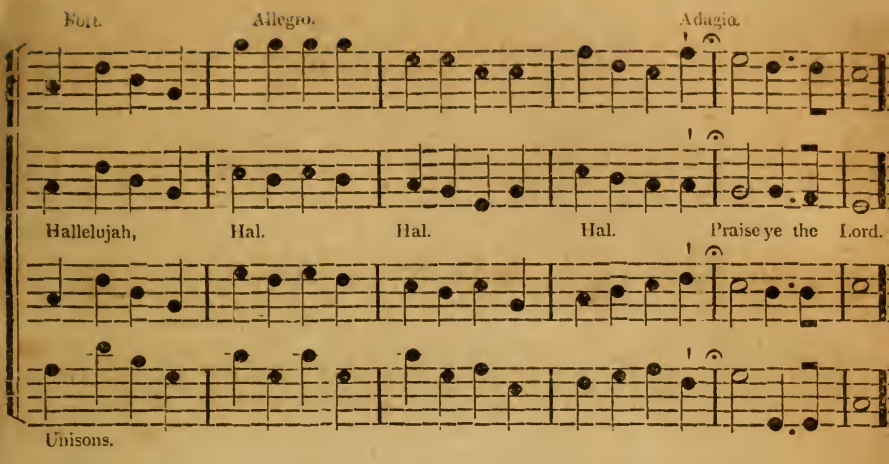
WANTAGE. C. M.

MEAR. C. M.



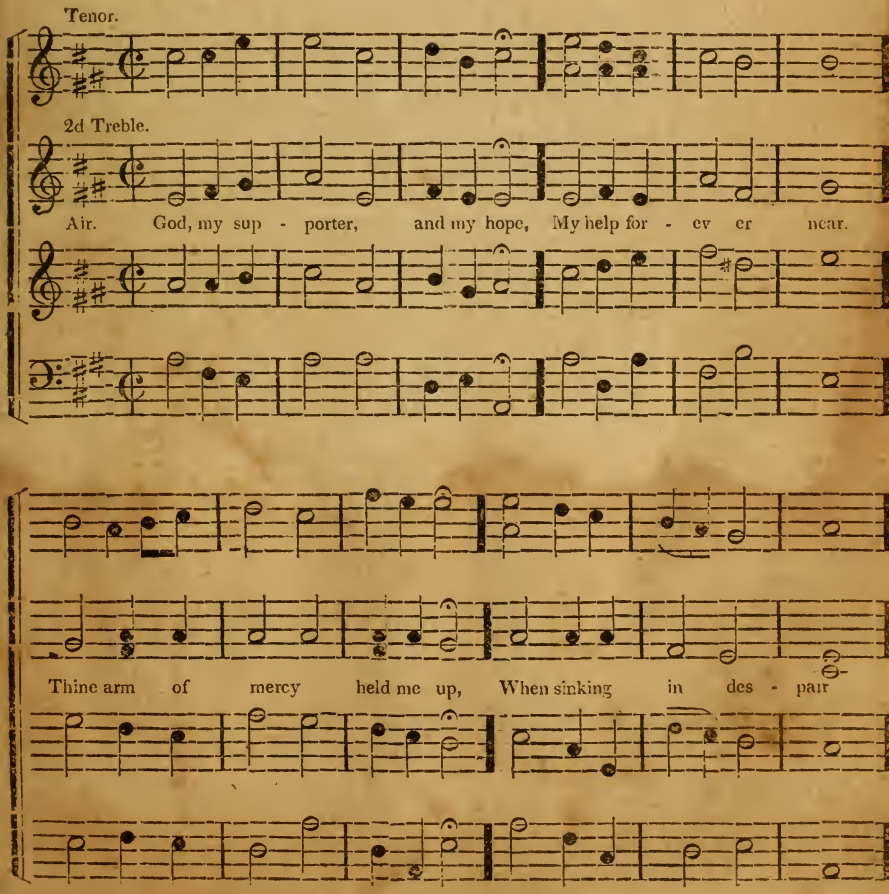
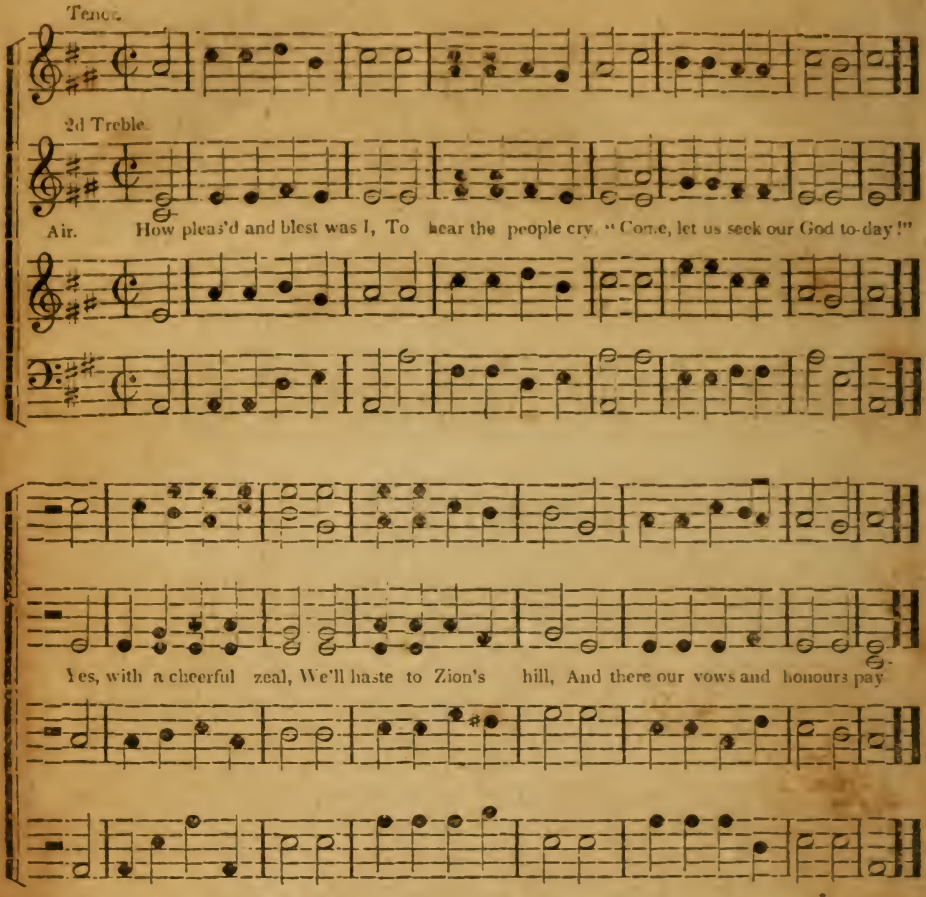


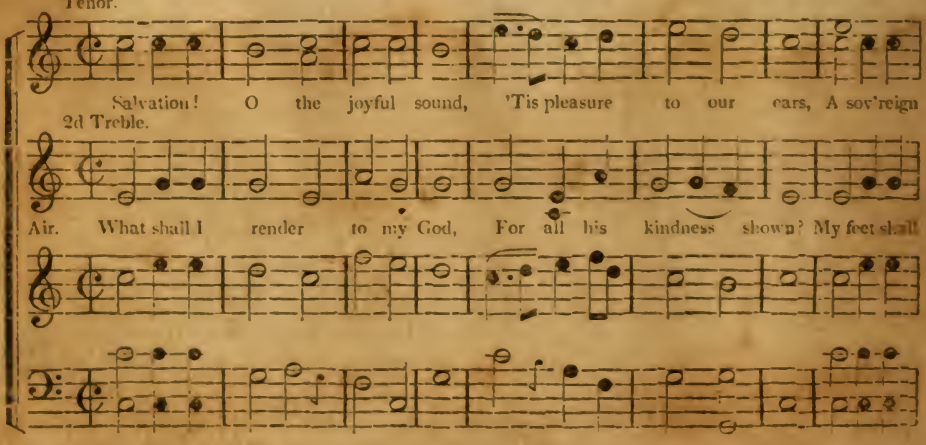
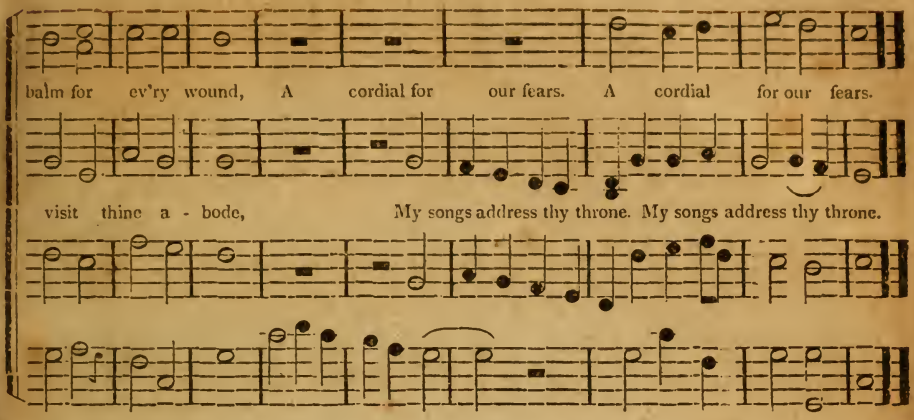
BROOMSGROVE. C. M. *Dr. Green.*



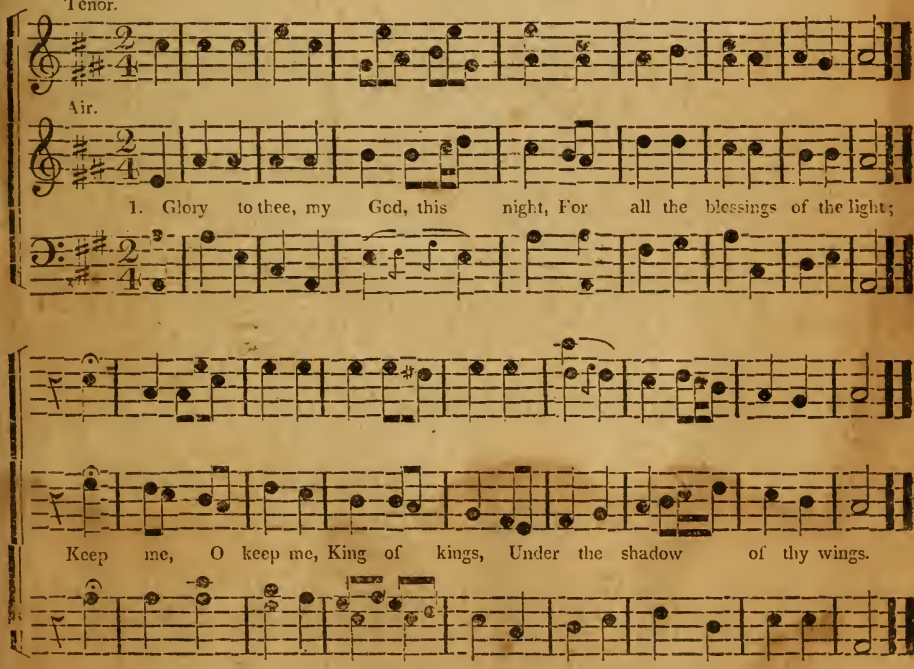

Tenor
2d Treble
Air. Come, sound his praise abroad, And hymns of glo - ry sing;
Je - hovah is the sov'reign God, The u - ni - versal King
CHORUS.
Pia.
For.
Pia.
Praise ye the Lord, Hal - le - lu - jah, Praise ye the Lord.
Unisons.



ROCHESTER. C. M.

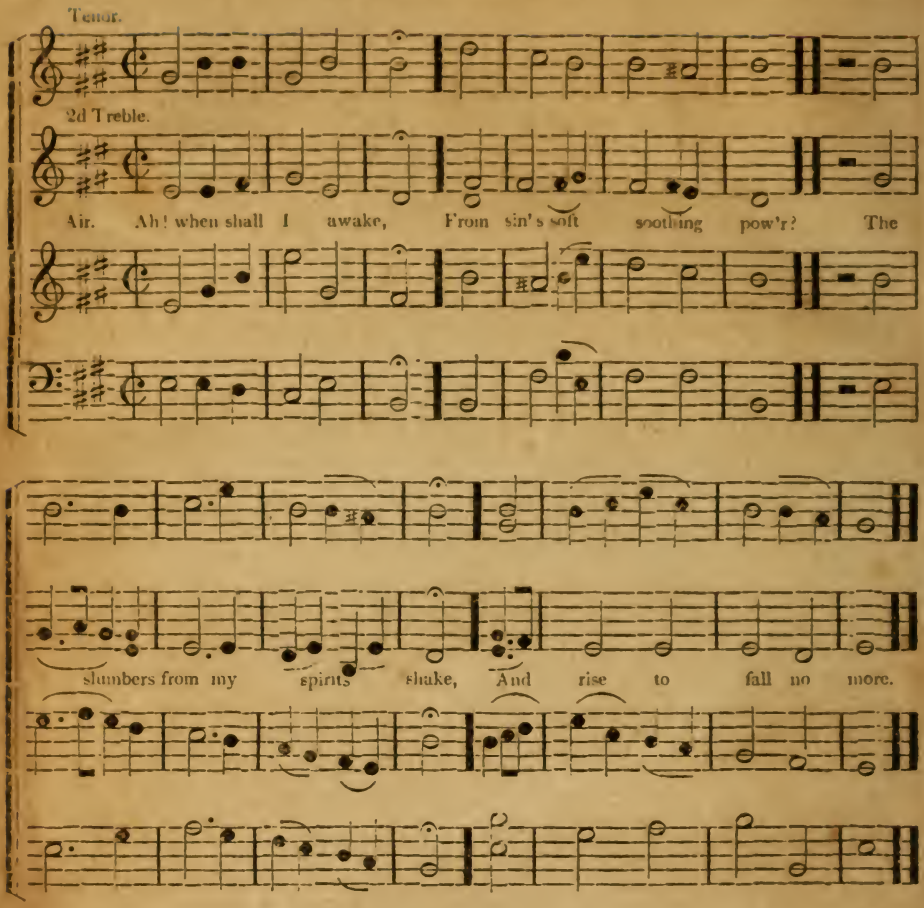
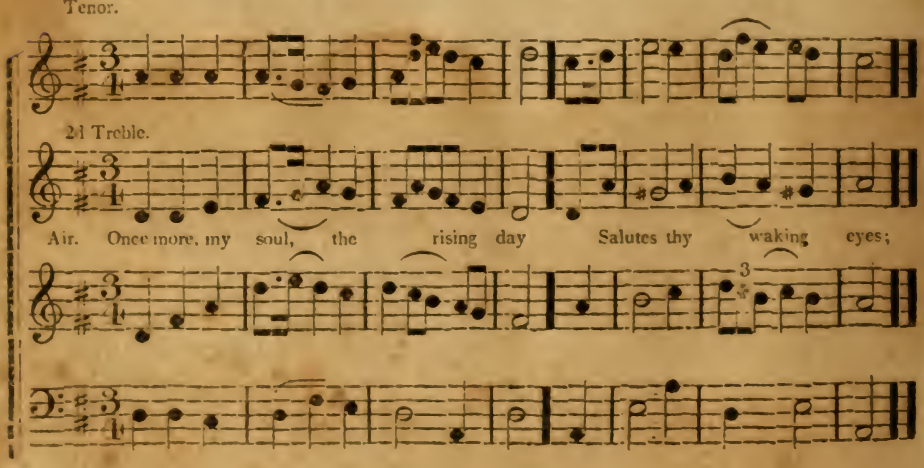
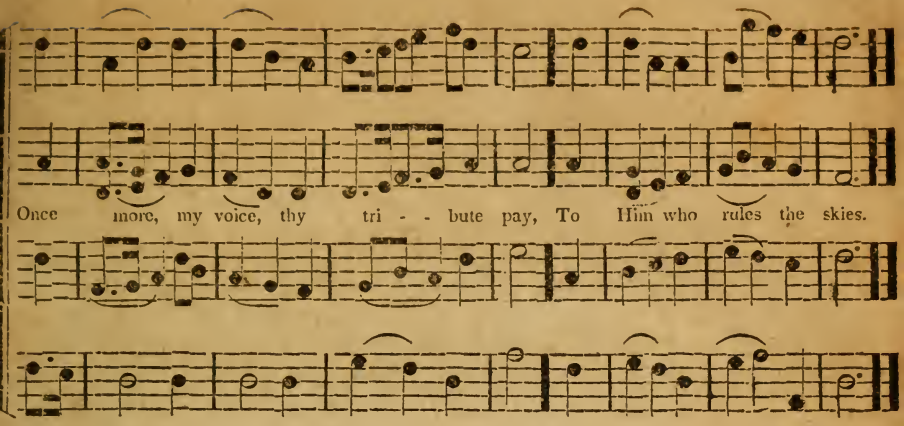


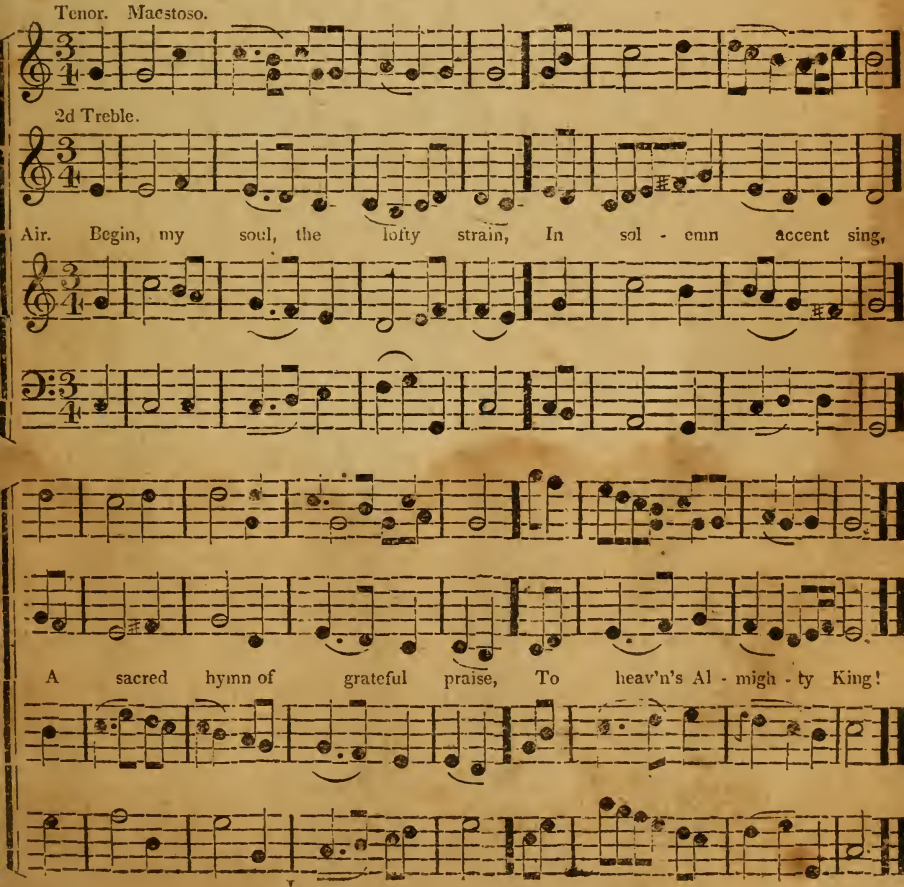
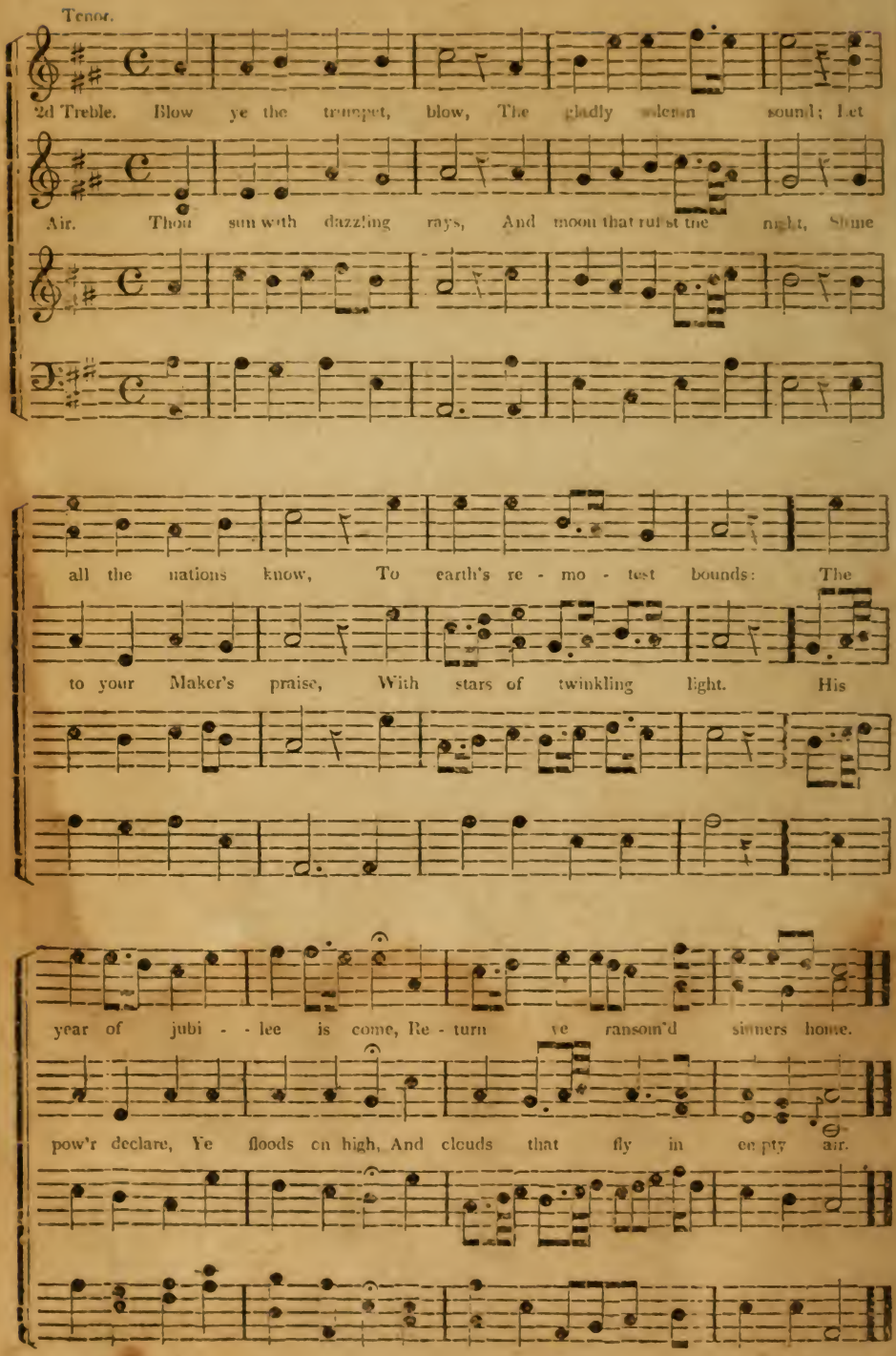
NEW CAMBRIDGE. C. M. *Dr. Randall.*



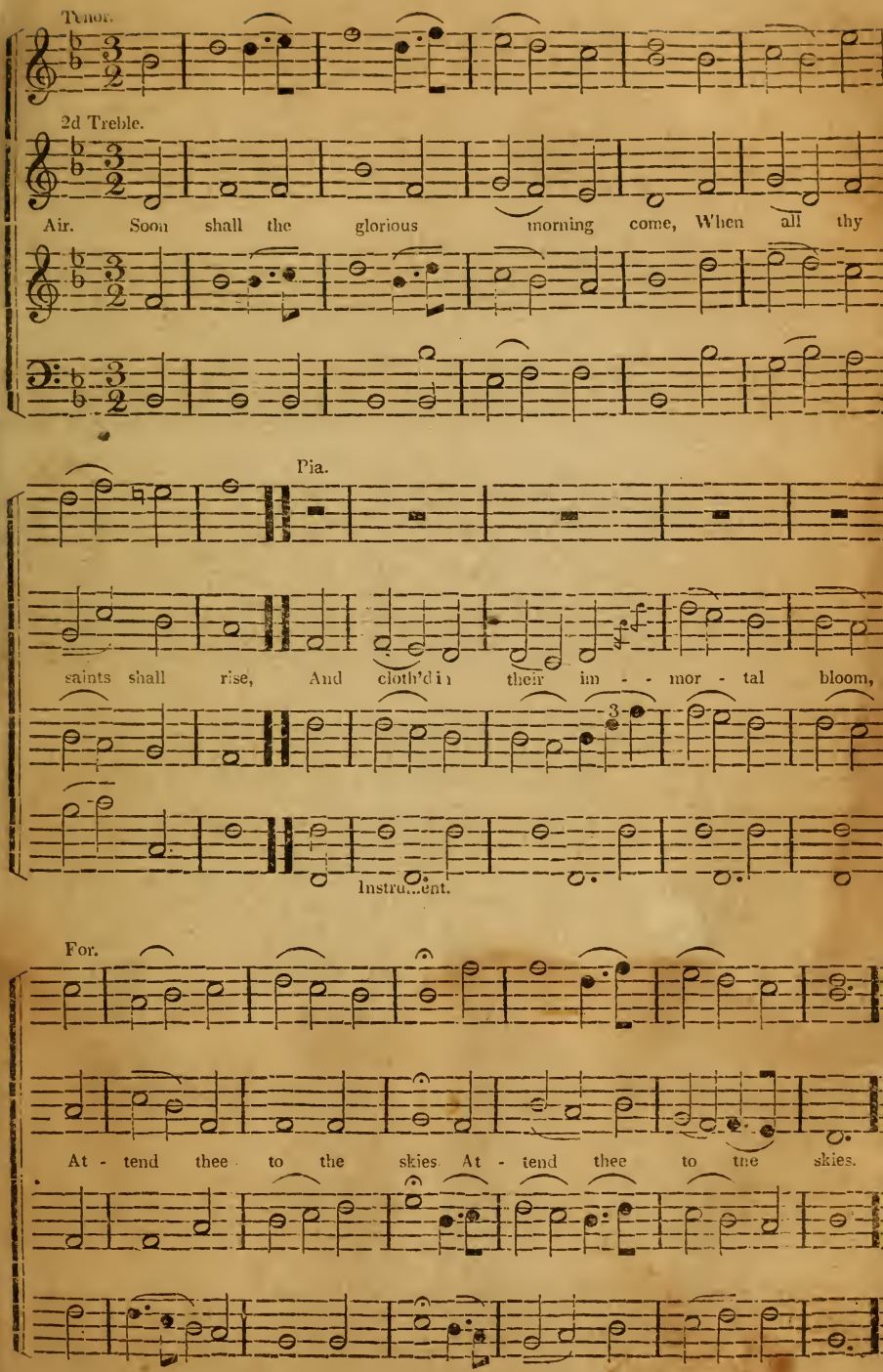
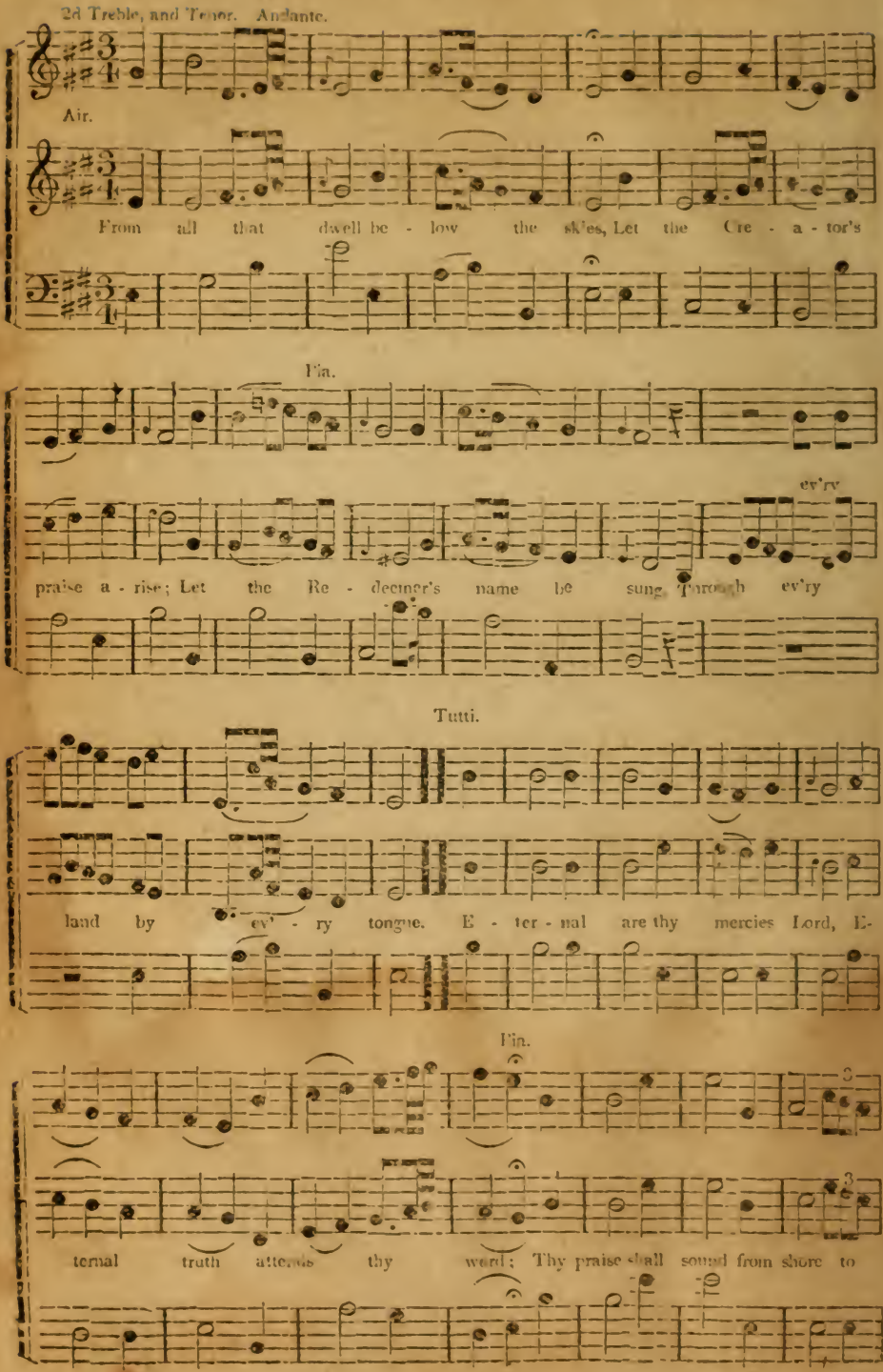
Hy. 10, *Select.* EVENING HYMN. L. M. *T. Tallis.*

2 Forgive me, Lord, for thy dear Son,
The ills that I this day have done;
That with the world, myself and thee,
I, ere I sleep, at peace may be.

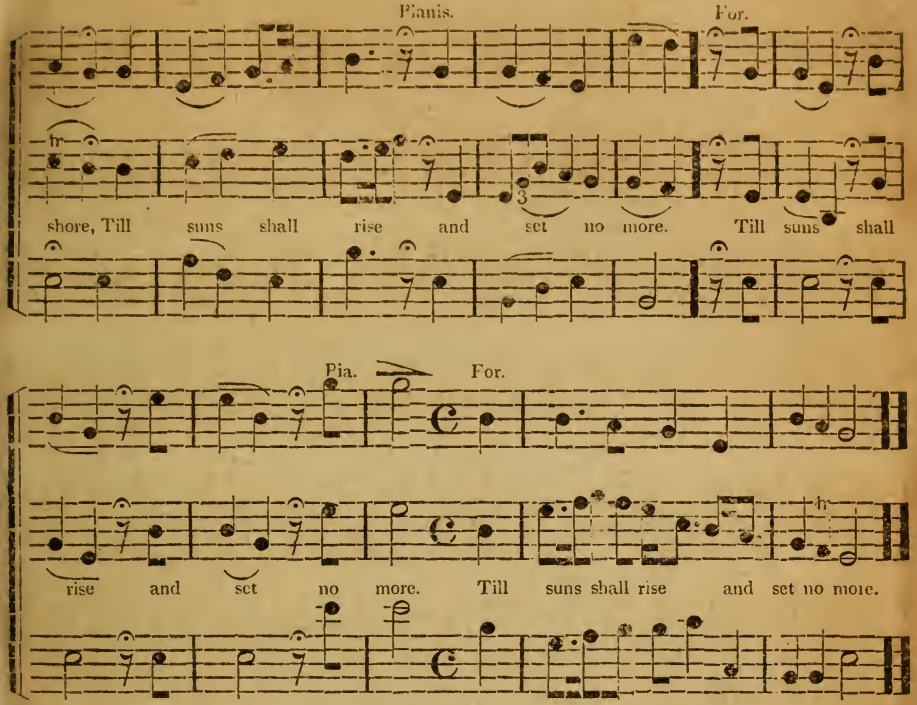
3 Let my blest Guardian, while I sleep,
His watchful station near me keep:
My heart with love celestial fill,
And guard me from th' approach of ill.

4 Lord, let my soul forever share
The bliss of thy paternal care;
'Tis heav'n on earth, 'tis heav'n above,
To see thy face, and sing thy love.

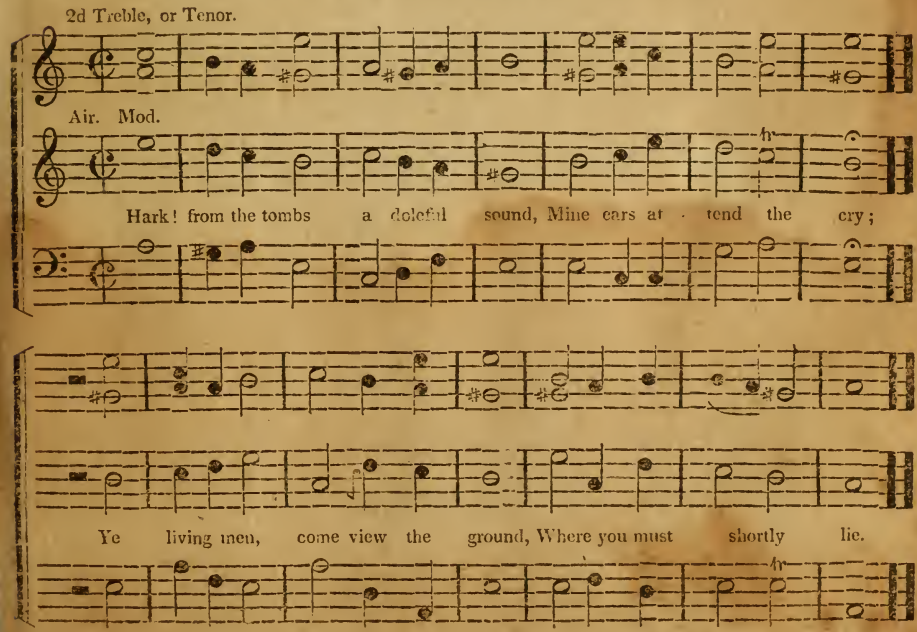
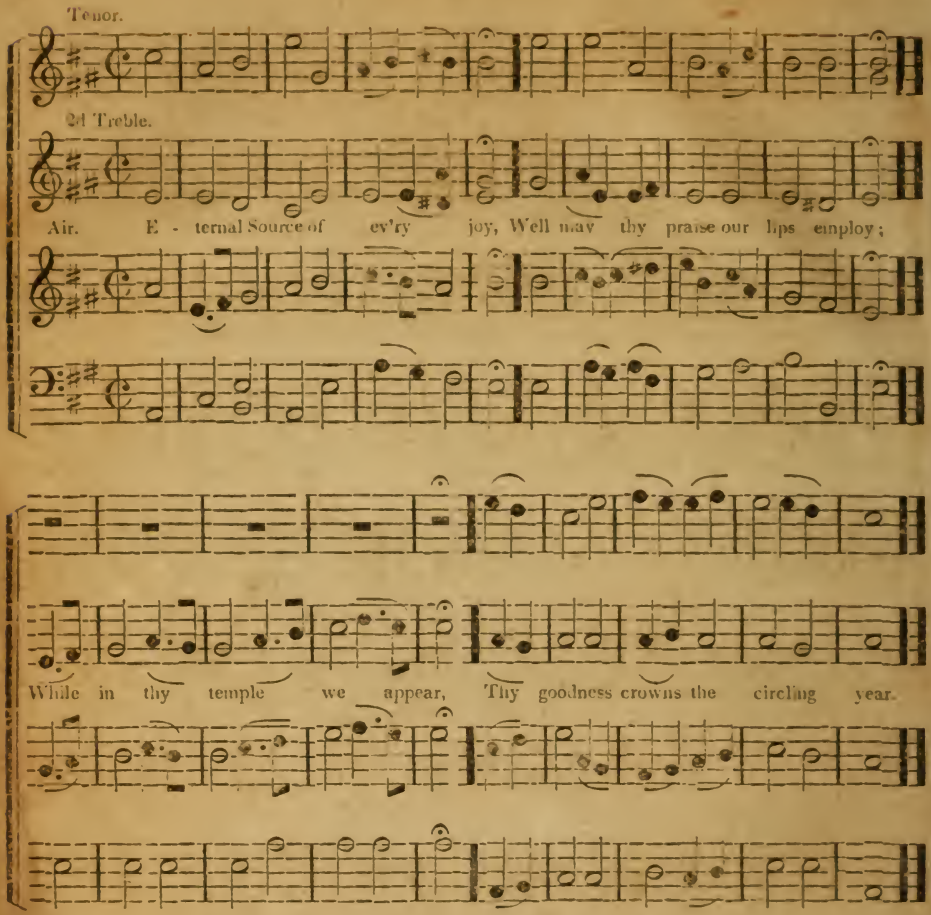
5 Praise God, from whom all blessings flow,
Praise him, all creatures here below,
Praise him above, ye heav'nly host,
Praise Father, Son, and Holy Ghost.

BRAINTREE. C. M.



ORENBURG. C. M. *Haydn.*

Tenor.
2d Treble. Blow ye the trumpet, blow, The gladly solemn sound; Let
Air. Thou sun with dazzling rays, And moon that rul'st the night, Shine
all the nations know, To earth's re - mo - test bounds: The
to your Maker's praise, With stars of twinkling light. His
year of jubi - - lee is come, Re - turn ye ransom'd sinners home.
pow'r declare, Ye floods on high, And clouds that fly in empty air.

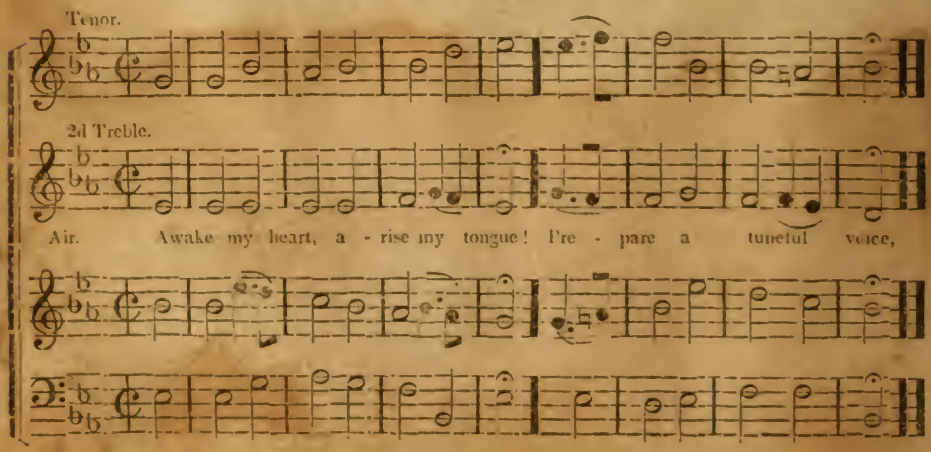

Tenor.
2d Treble.
Air. Soon shall the glorious morning come, When all thy
Pia.
saints shall rise, And cloth'd in their im - - mor - tal bloom,
Instrument.
For.
At - tend thee to the skies At - tend thee to the skies.

2d Treble, and Tenor. Andante.
Air.
From all that dwell be - low the skies, Let the Cre - a - tor's
Fin.
praise a - rise; Let the Re - deemer's name be sung, Through ev'ry
ev'ry
Tutti.
land by ev' - ry tongue. E - ter - nal are thy mercies Lord, E-
Fin.
ternal truth attends thy word; Thy praise shall sound from shore to

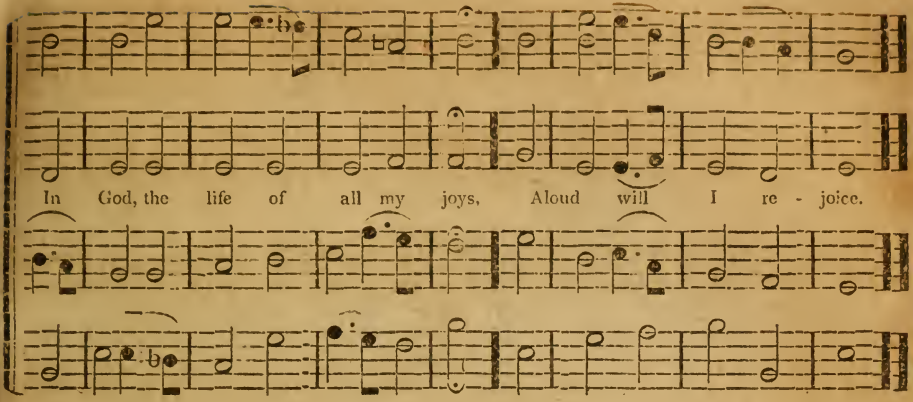


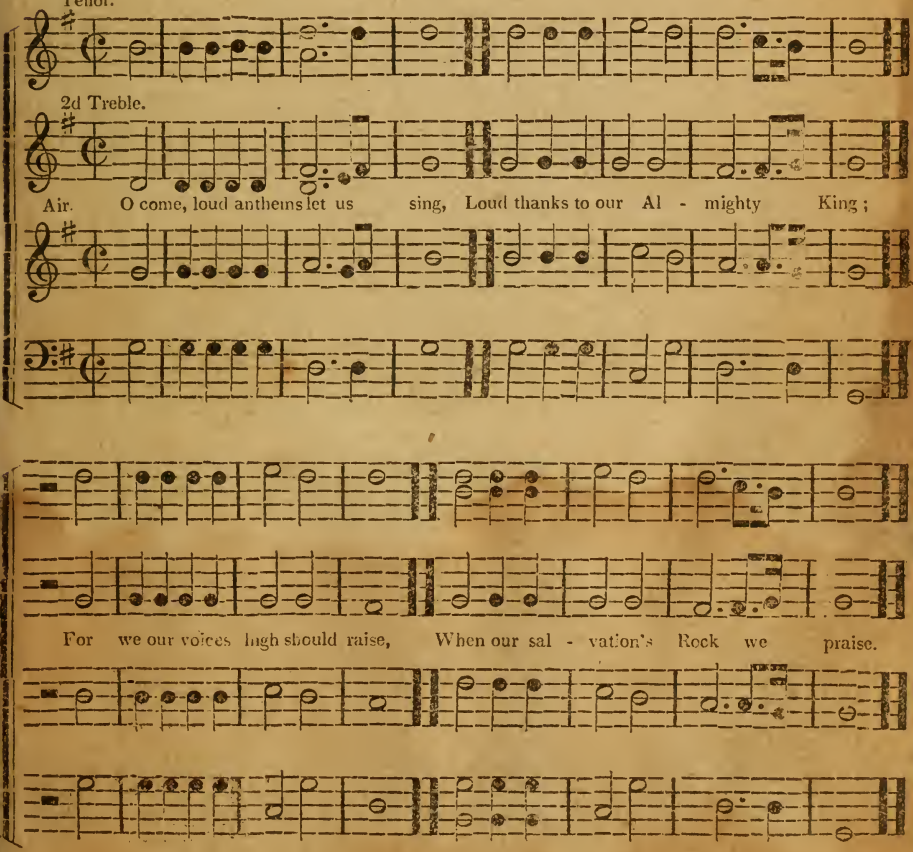
FUNERAL THOUGHT. C. M. *Smith.*

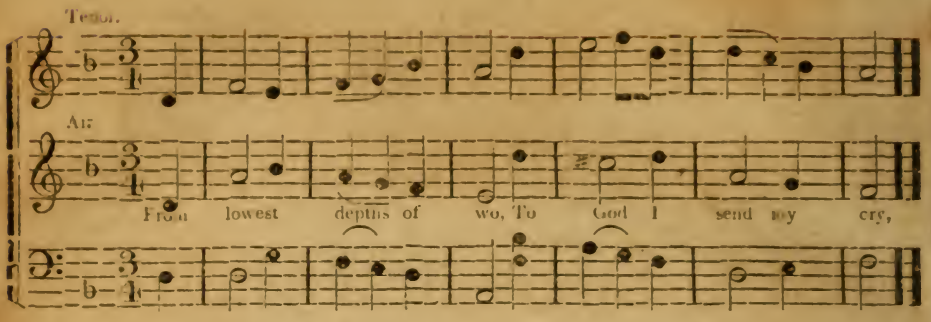
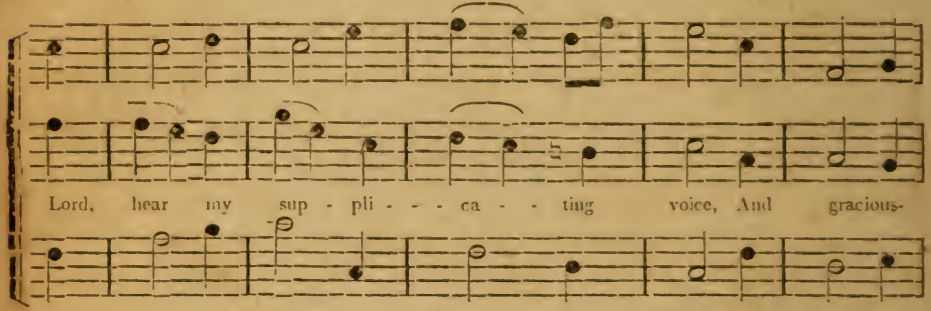
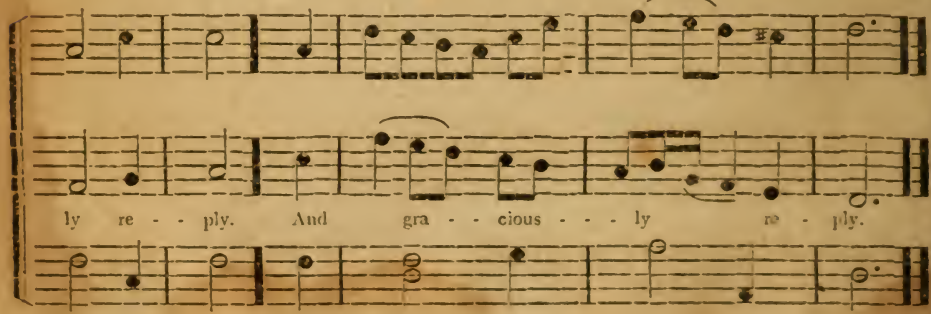


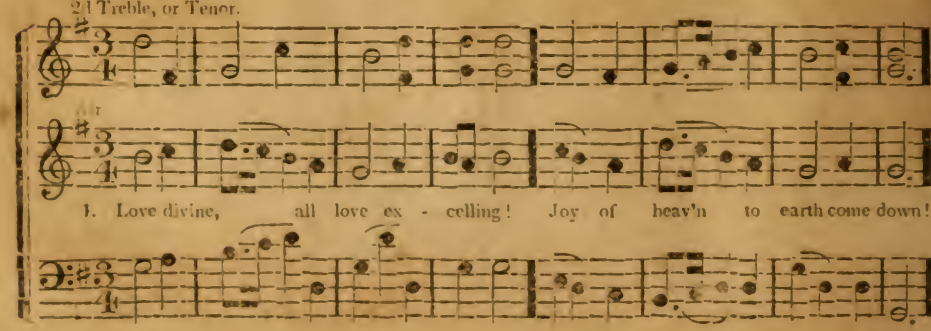
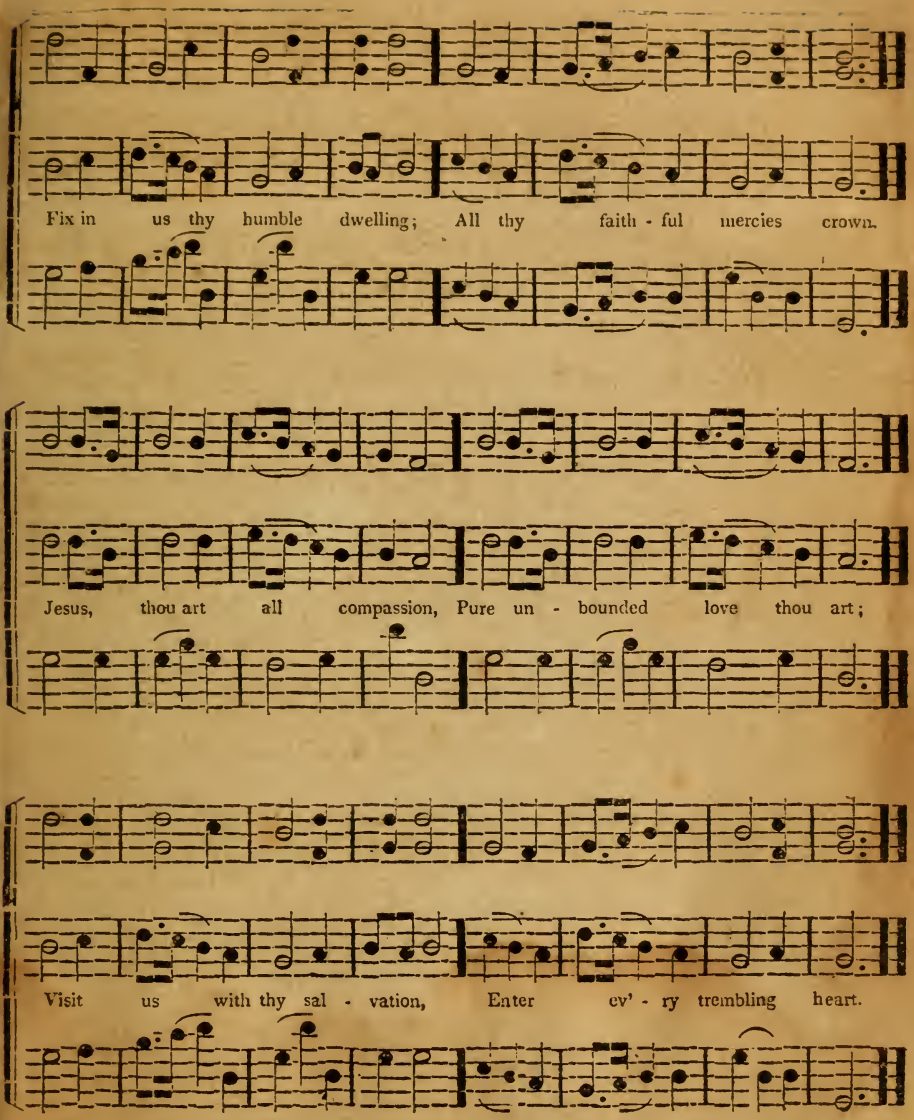
BLANDFORD. C. M. *T. Jackson.*

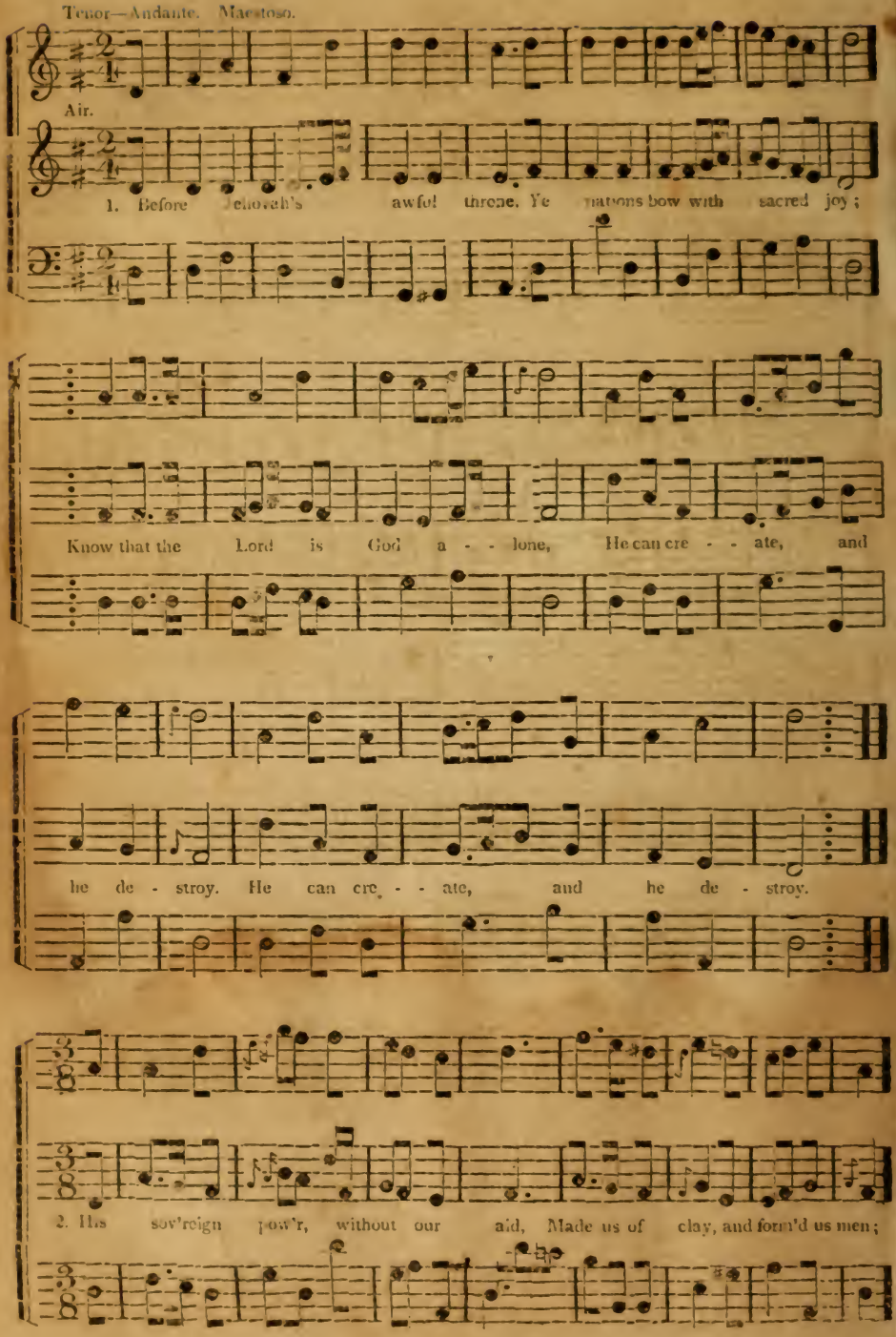
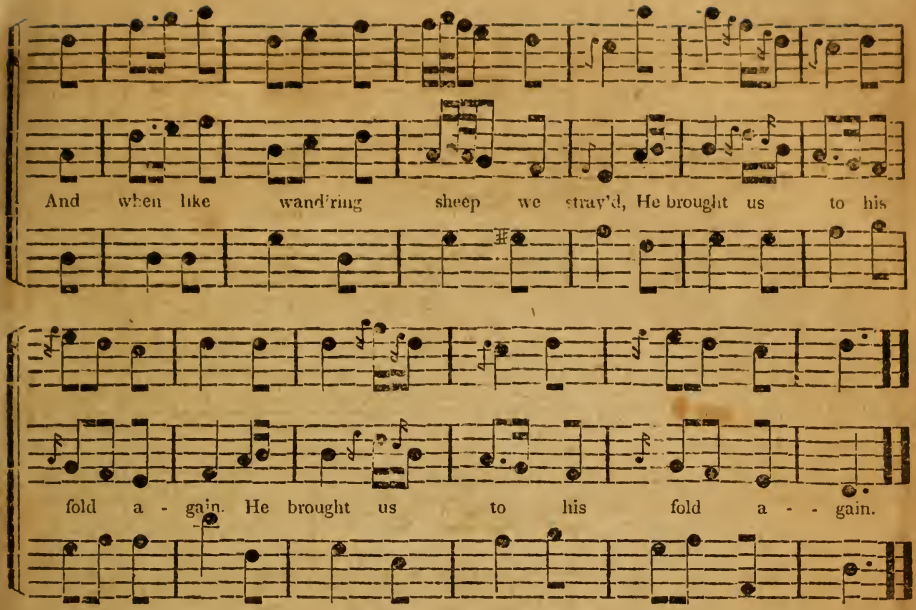


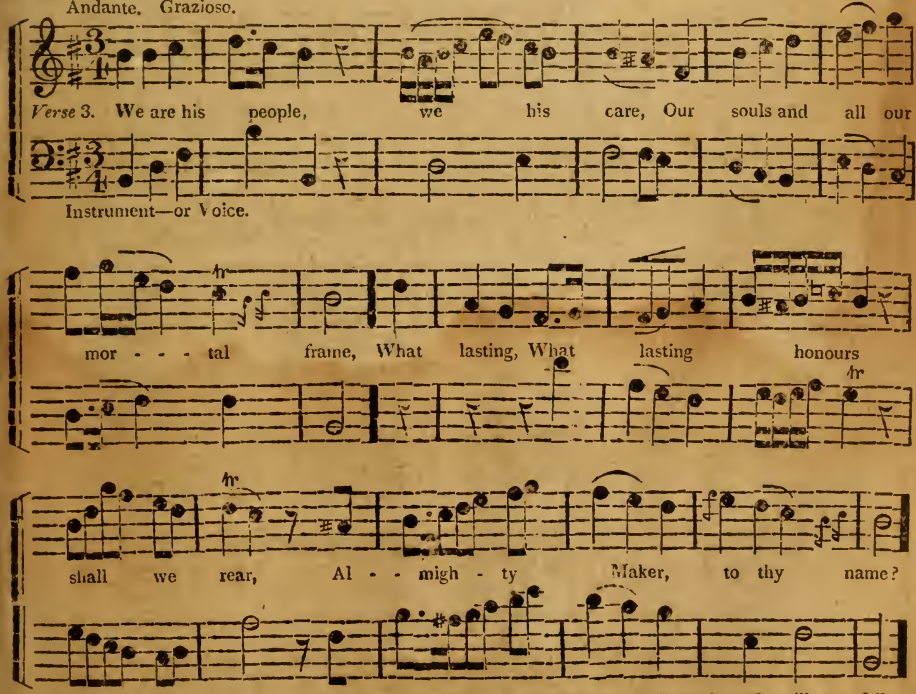


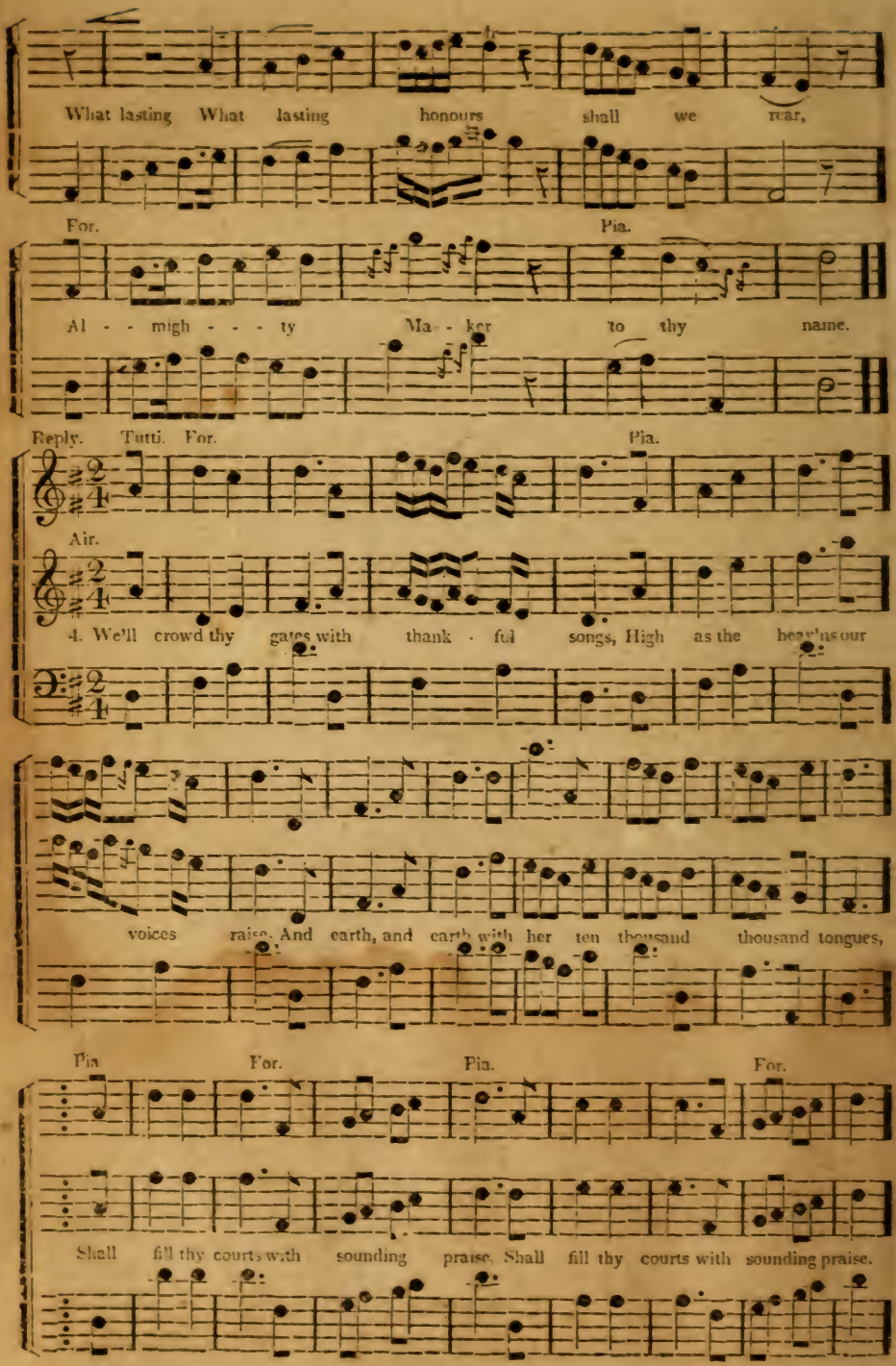
STERLING. L. M.*

* This tune may be sung as a Chant, by adding or diminishing the crotchets in each strain; or it may be sung to most of the metres in common use.

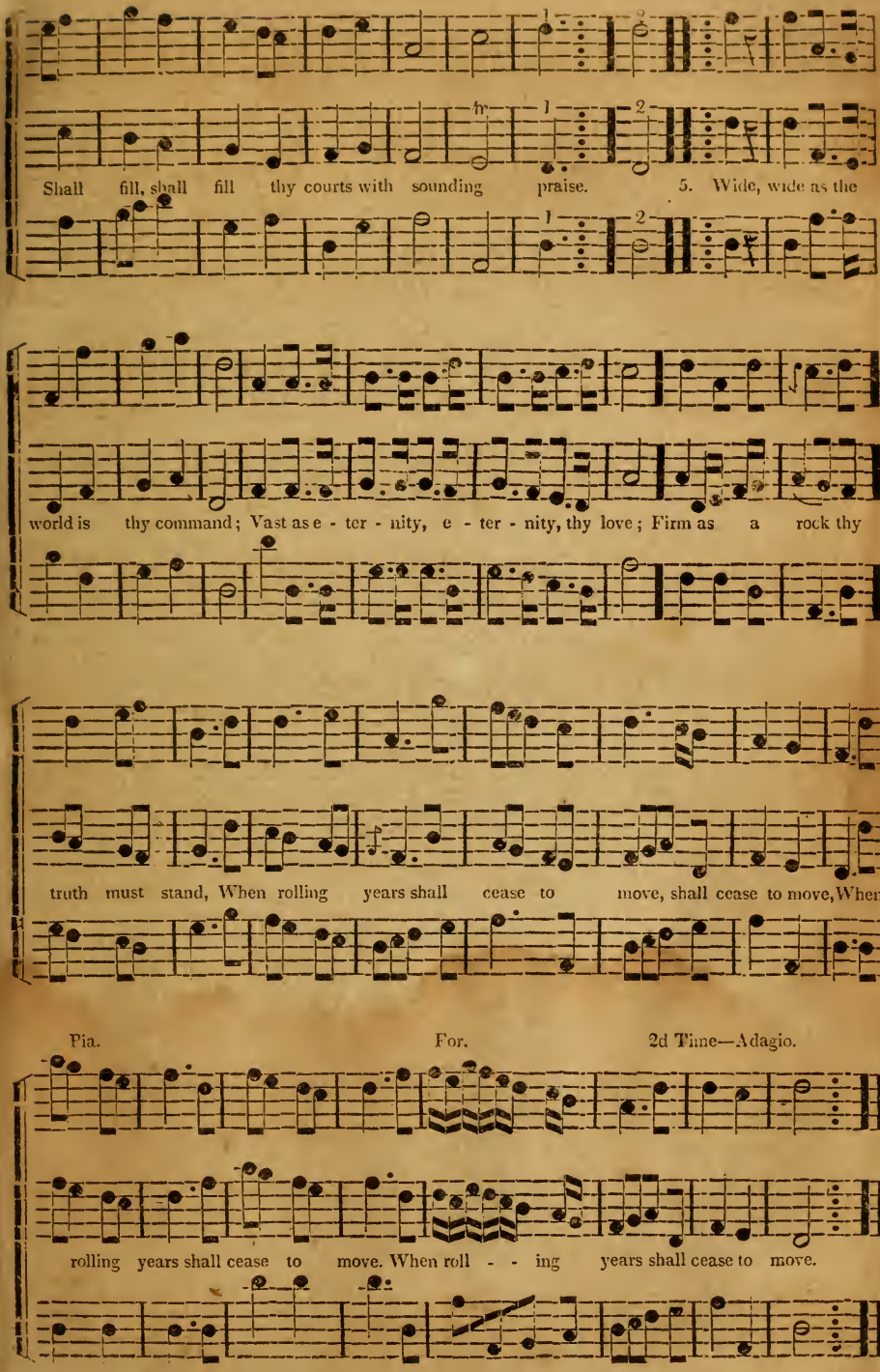
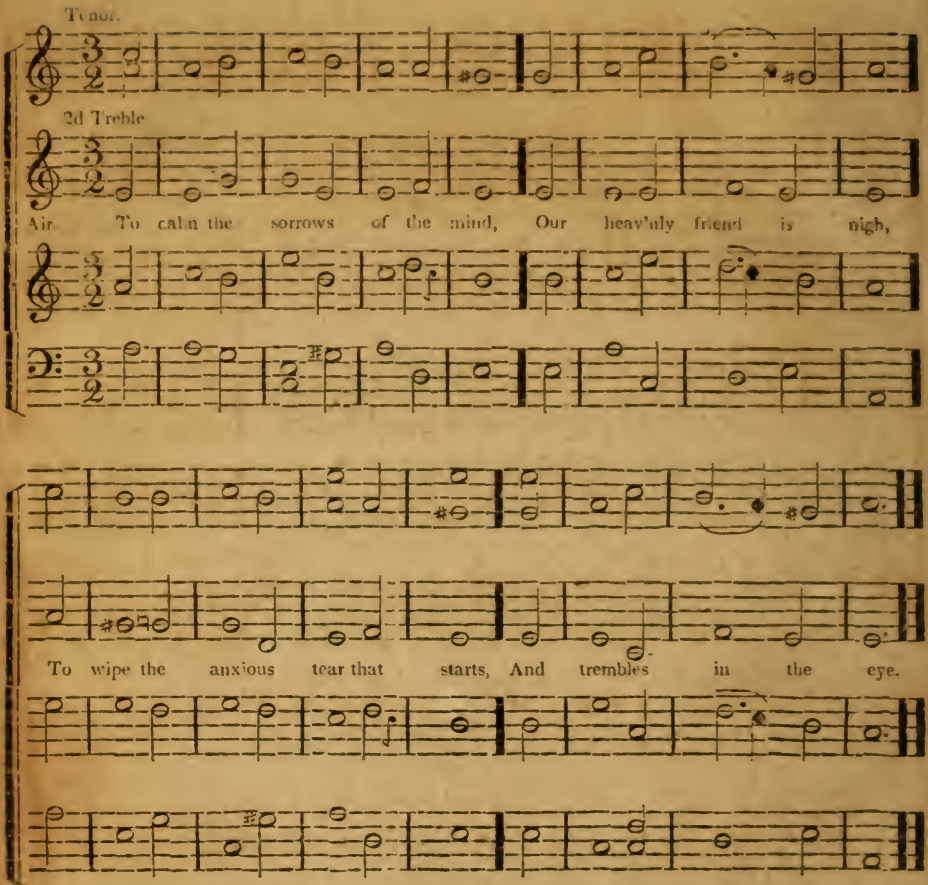


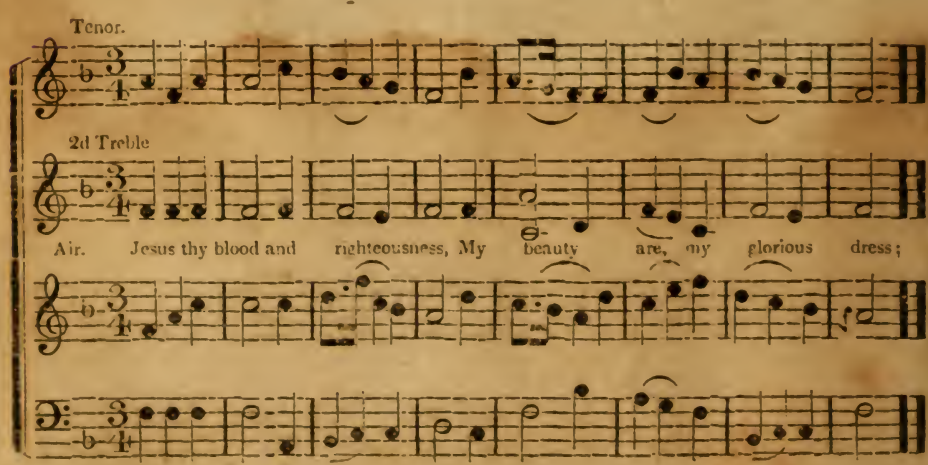
Hy. 11, *Select.* LOVE DIVINE. 8—7s. D. *L. Hospital.*

2 Breathe, O breathe thy loving Spirit
Into ev'ry trembling breast!
Let us all in thee inherit,
Let us find thy promis'd rest.
Take away the pow'r of sinning,
Alpha and Omega be,
End of faith as its beginning,
Set our hearts at liberty.

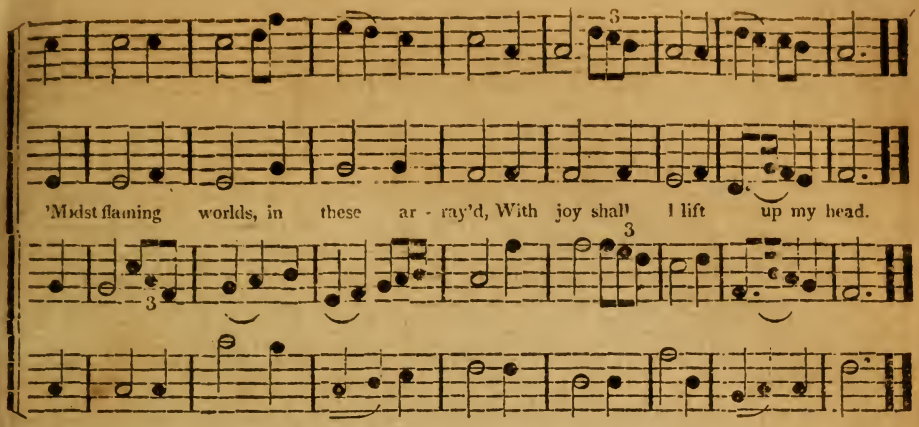
3 Come, Almighty, to deliver,
Let us all thy life receive!
Suddenly return, and never
Never more thy temple leave!
Thee we would be always blessing,
Serve thee as thine hosts above,
Pray, and praise thee without ceasing,
Glory in thy precious love.

Tenor—Andante. Maestoso.
Air.
1. Before Jehovah's awful throne, Ye nations bow with sacred joy;
Know that the Lord is God a - - lone, He can cre - - ate, and
he de - stroy. He can cre - - ate, and he de - stroy.
2. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men;

Treble Voices. DUET.* *By Dixon.*

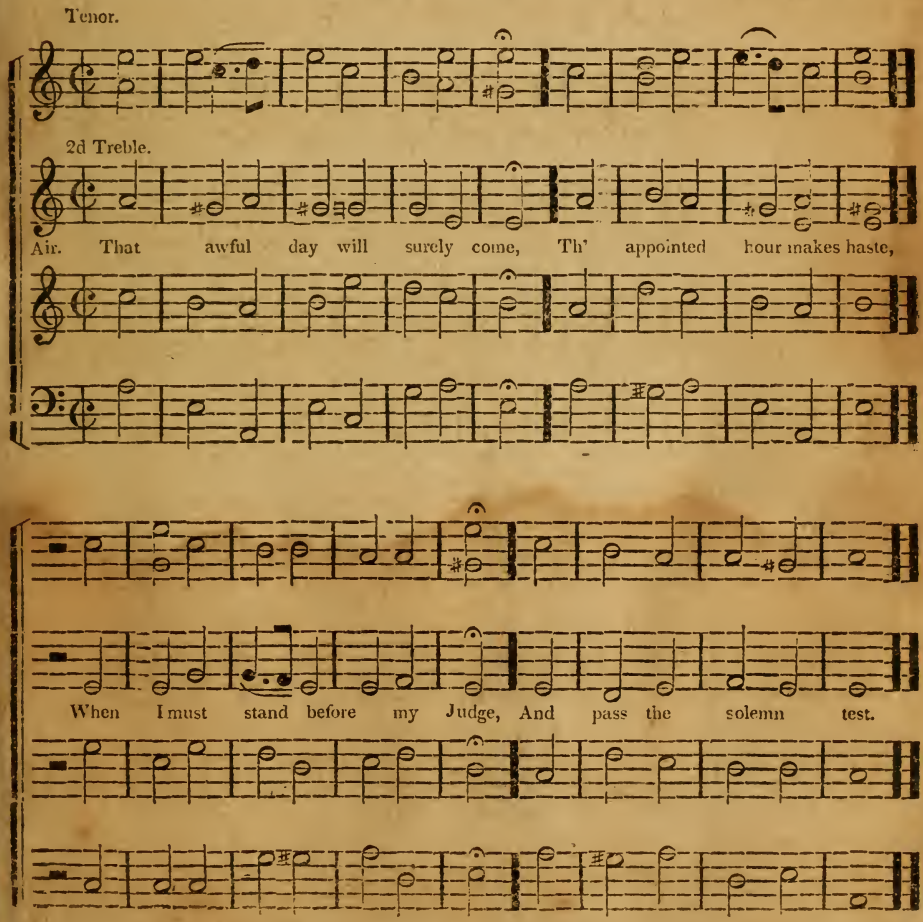
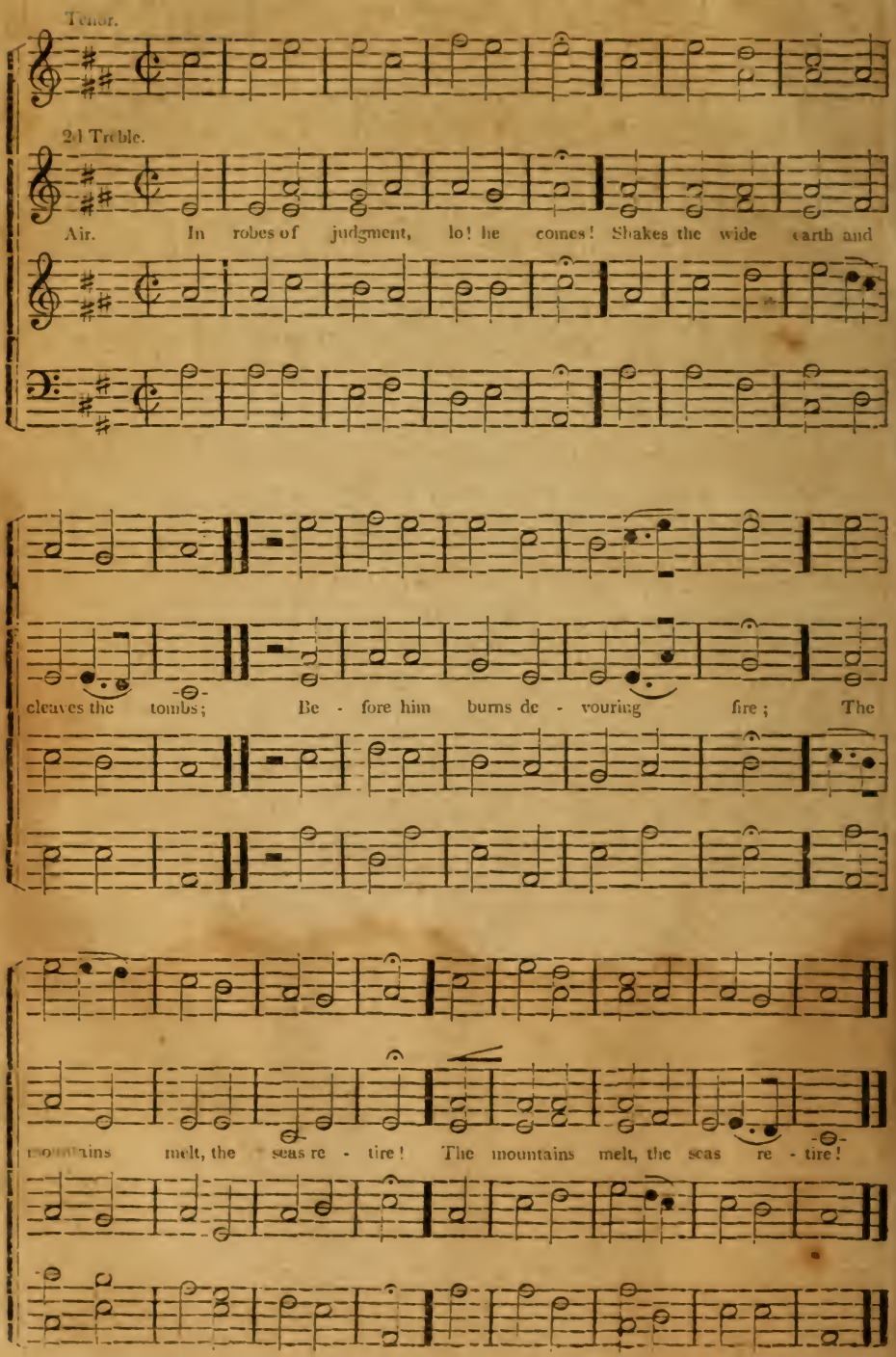


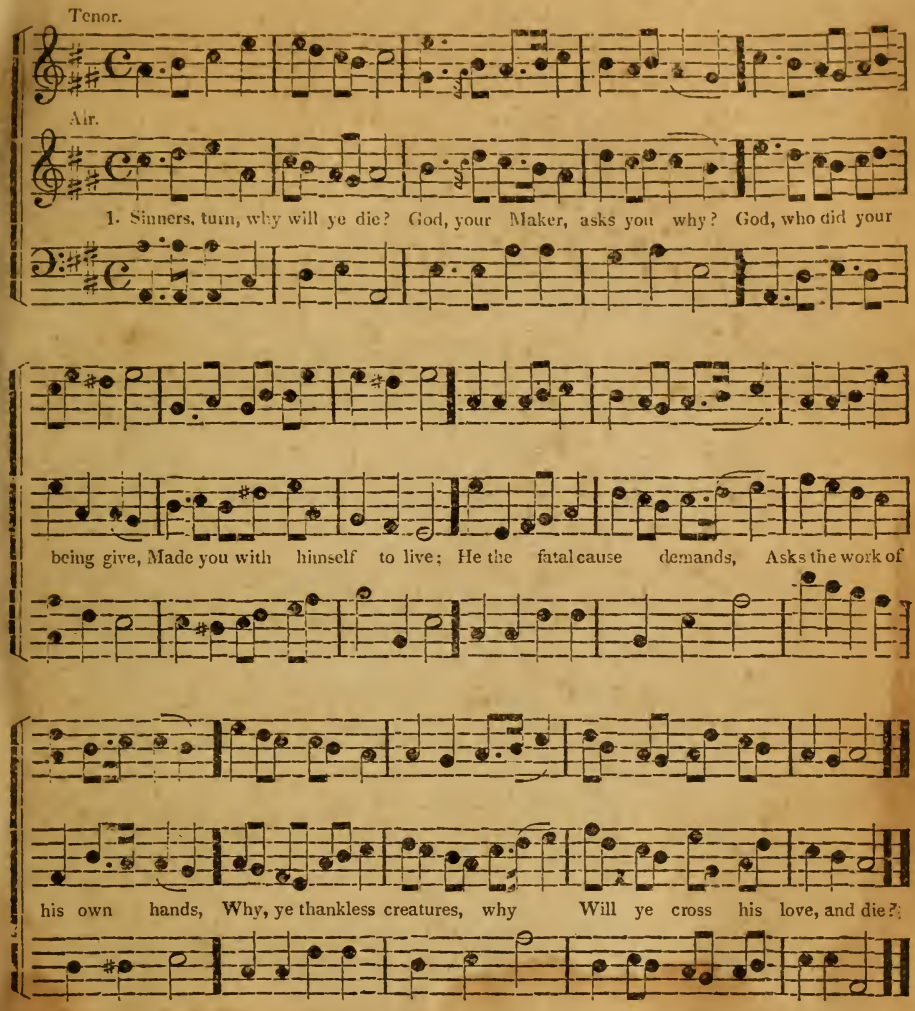
* The Duet set to Denmark, embracing the third verse of the Psalm, if well performed, will not fail to produce a pleasing effect, and render the subject interesting and appropriate.

What lasting What lasting honours shall we rear,
For. Pia.
Al - - migh - - - ty Ma - ker to thy name.
Reply. Tutti. For. Pia.
Air.
4. We'll crowd thy gates with thank - ful songs, High as the heav'ns our
voices raise. And earth, and earth with her ten thousand thousand tongues,
Pia For. Pia. For.
Shall fill thy courts with sounding praise. Shall fill thy courts with sounding praise.


Shall fill, shall fill thy courts with sounding praise. 5. Wide, wide as the
world is thy command; Vast as e - ter - nity, e - ter - nity, thy love; Firm as a rock thy
truth must stand, When rolling years shall cease to move, shall cease to move, When
Pia. For. 2d Time—Adagio.
rolling years shall cease to move. When roll - - ing years shall cease to move.

LEEDS. L. M. *M. Madan.*



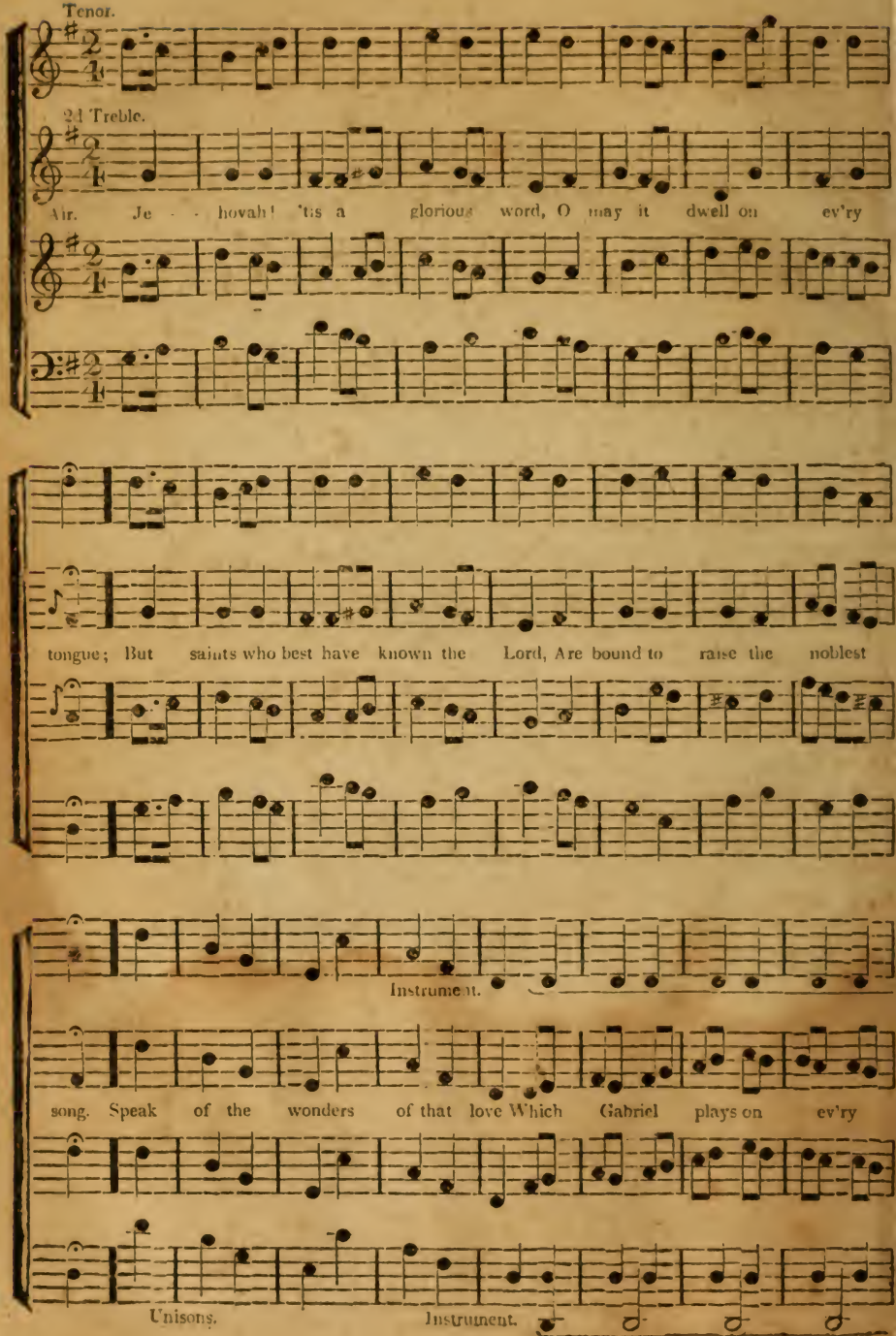
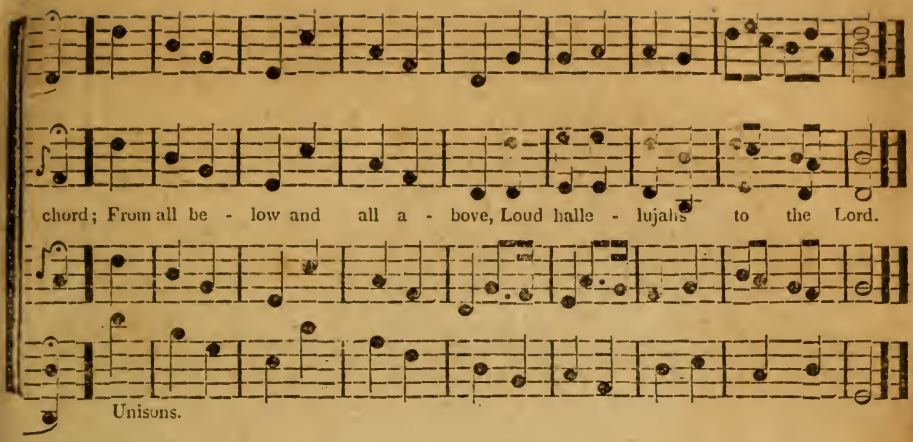


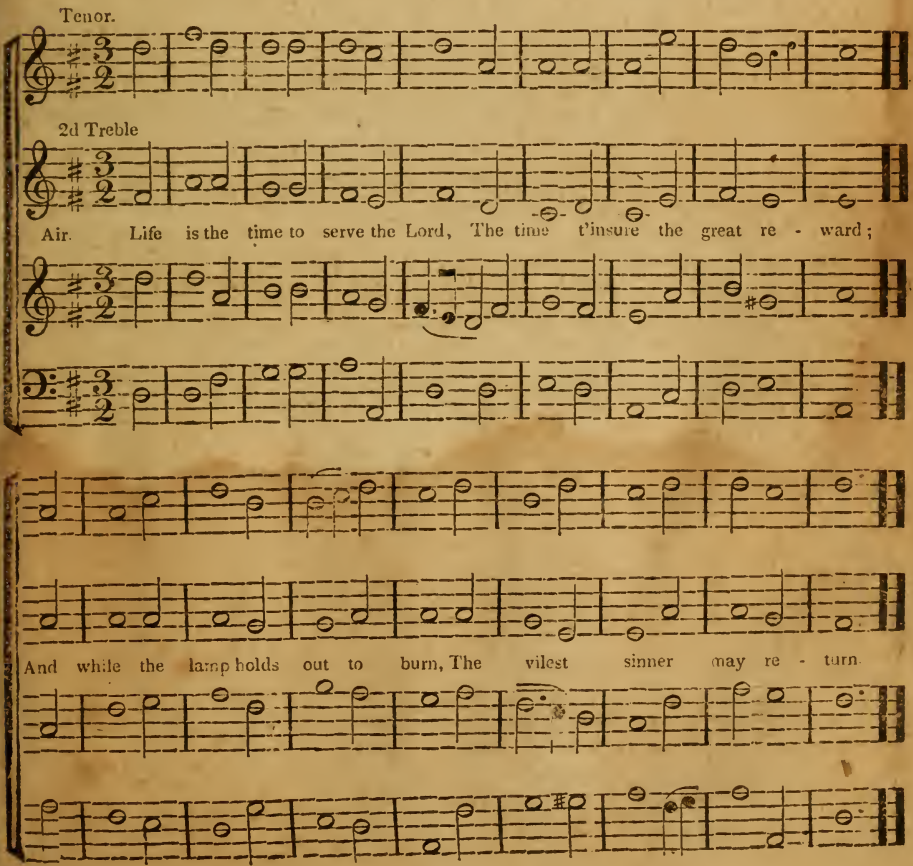
ELGIN. C. M. *Scottish Air.*

Tenor.
2d Treble.
Air. In robes of judgment, lo! he comes! Shakes the wide earth and
cleaves the tombs; Be - fore him burns de - vouring fire; The
mountains melt, the seas re - tire! The mountains melt, the seas re - tire!

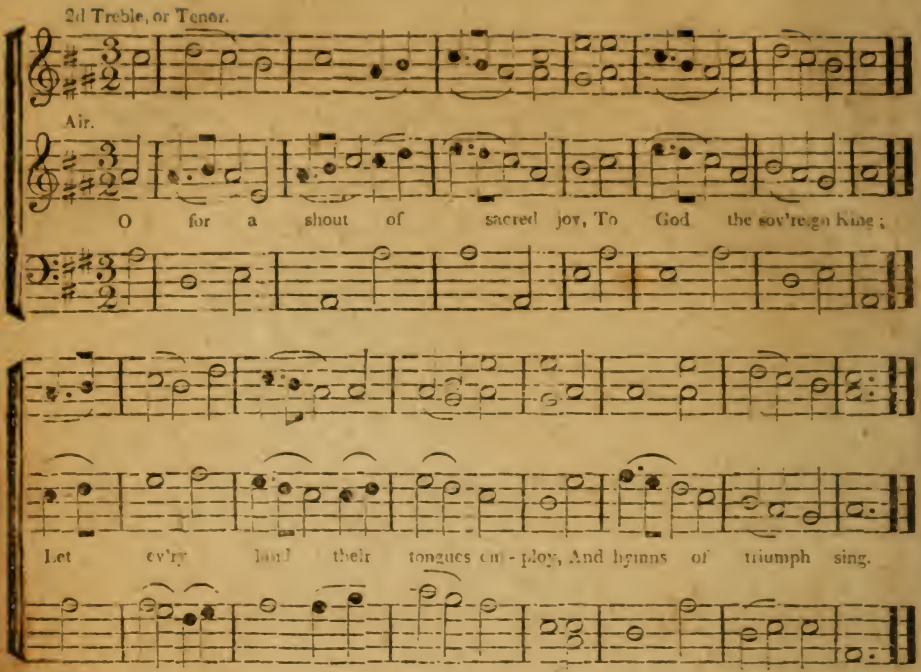


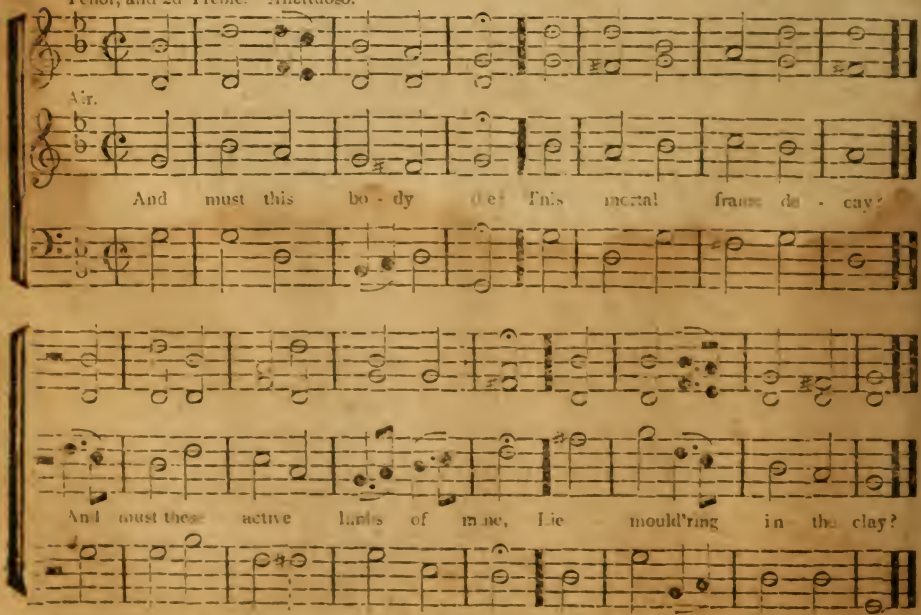
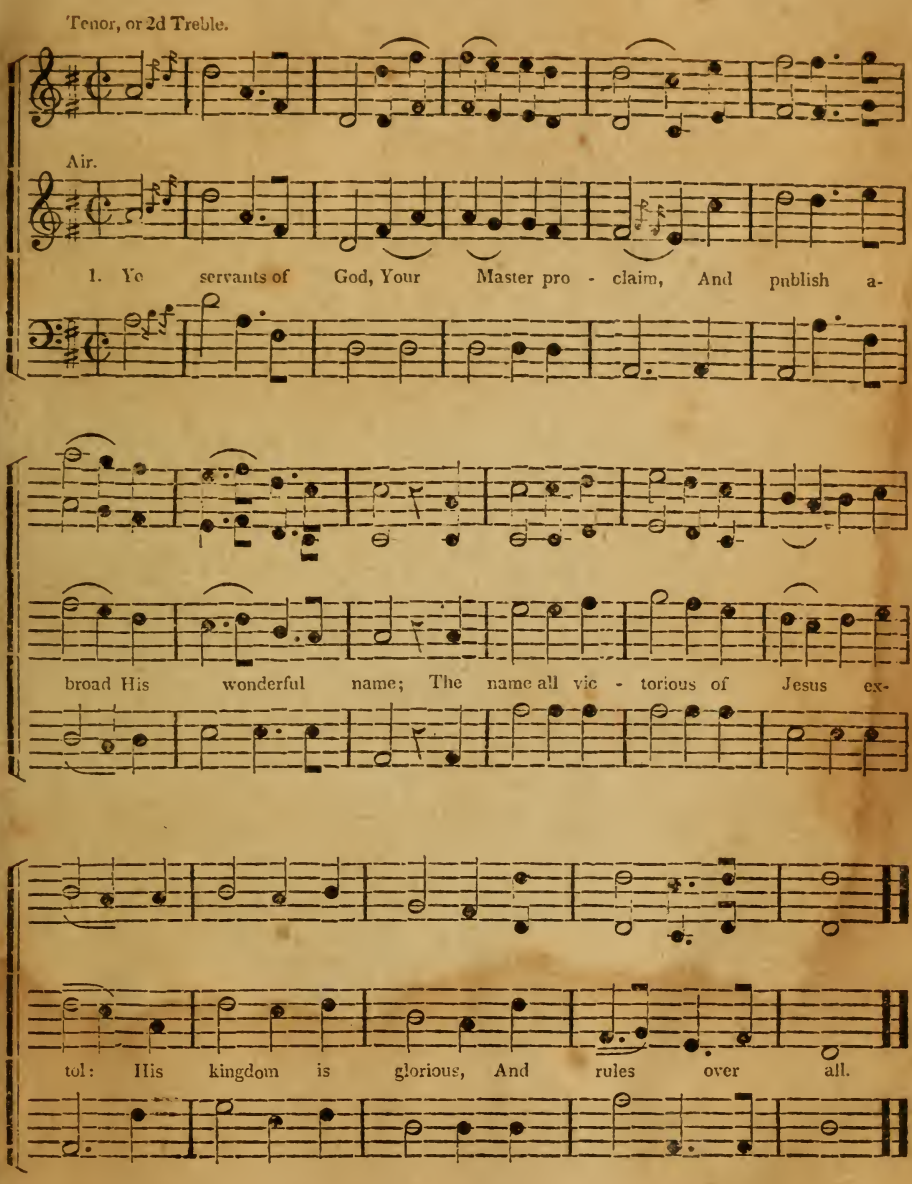
2 Sinners, turn, why will ye die?
God, your Saviour, asks you why?
God, who did your souls retrieve,
Died himself that ye might live.
Will you let him die in vain?
Crucify your Lord again?
Why, ye ransom'd sinners, why
Will ye slight his grace, and die?

3 Sinners, turn, why will ye die?
God, the Spirit, asks you why?
He who all your lives hath strove,
Woo'd you to embrace his love.
Will ye not his grace receive?
Will ye still refuse to live?
Why, you long-sought sinners, why
Will you grieve your God, and die?

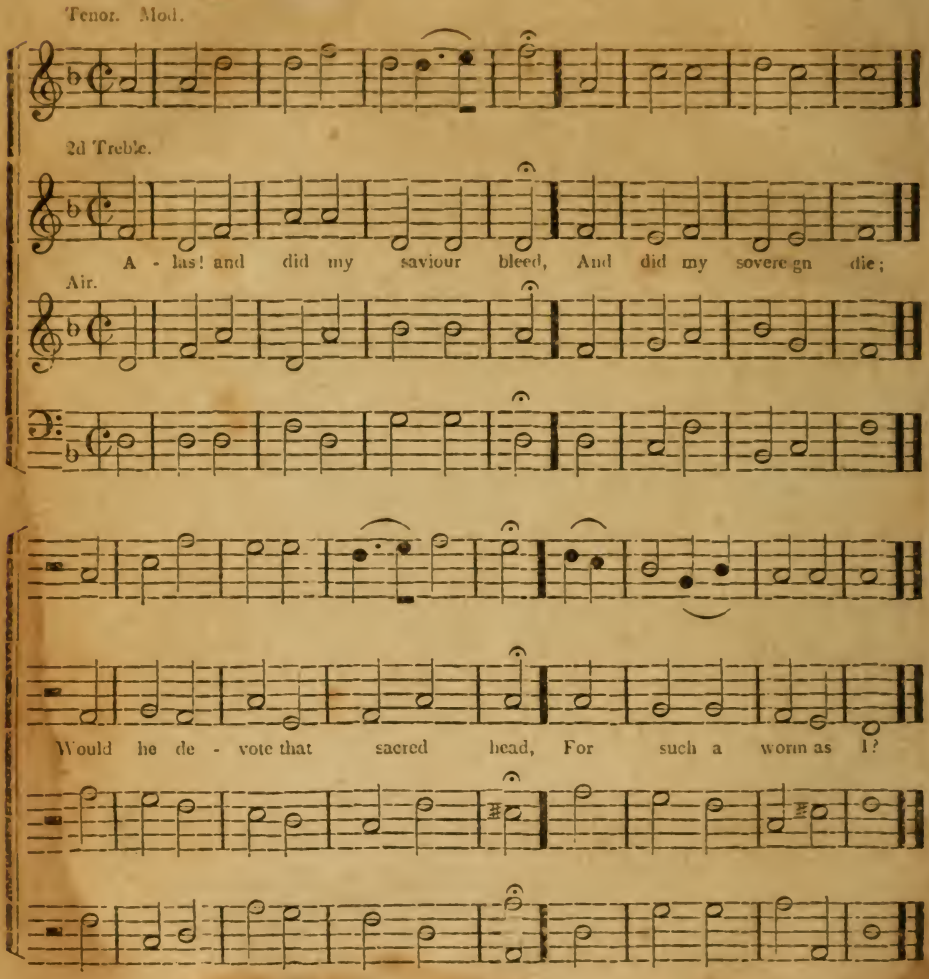
4 Dead already, dead within,
Spiritu'lly dead in sin:
Dead to God, while here you breathe;
Pant you after second death?
Will you still in sin remain,
Greedy of eternal pain?
O, ye dying sinners, why,
Why will ye for ever die?

Tenor.
2d Treble.
Air. Je - - hovah! 'tis a glorious word, O may it dwell on ev'ry
tongue; But saints who best have known the Lord, Are bound to raise the noblest
Instrument.
song. Speak of the wonders of that love Which Gabriel plays on ev'ry
Unisons.
Instrument.

WINFIELD, OR WINCHESTER. L. M.

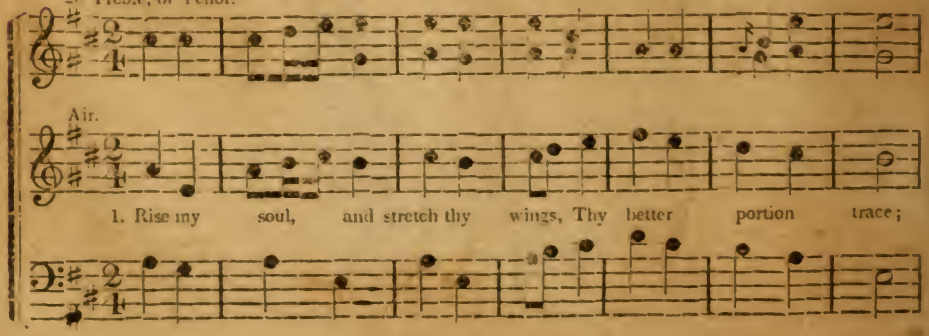


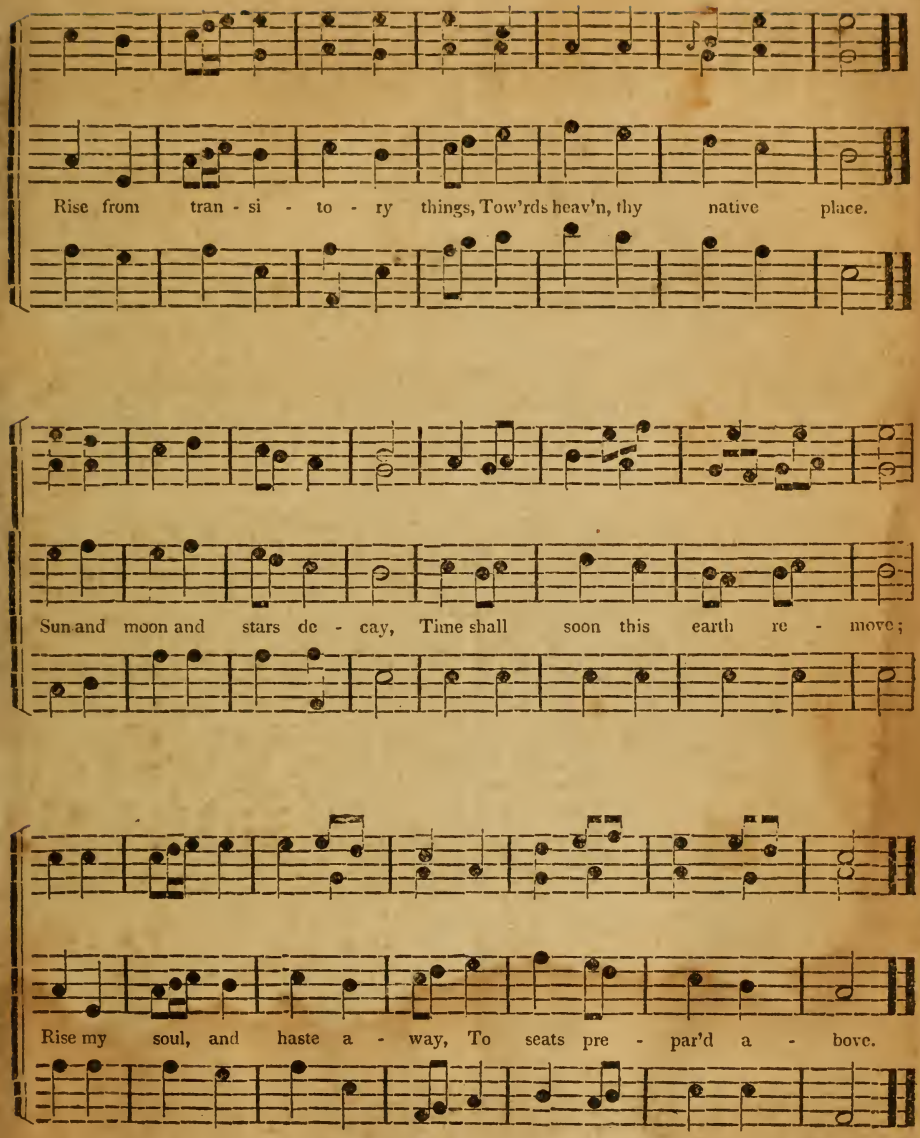


PITTSBURGH. S. M. *E. Reed.*

2 God ruleth on high,
Almighty to save;
And still he is nigh,
His presence we have;
The great congregation
His triumph shall sing
Ascribing salvation
To Jesus our King.

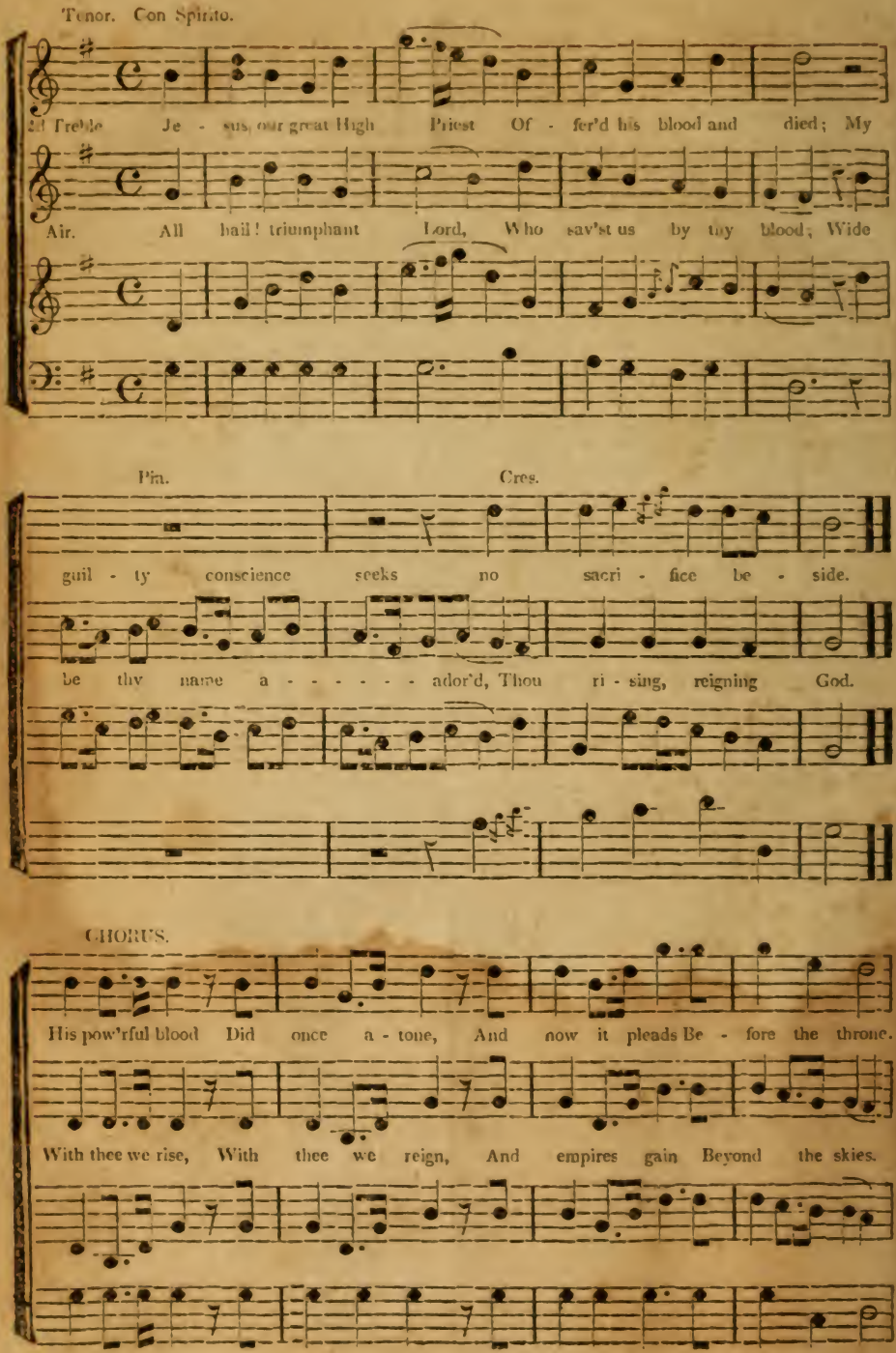
3 Salvation to God,
Who sits on the throne,
Let all cry aloud,
And honour the Son;
Our Jesus' praises
The angels proclaim,
Fall down on their faces,
And worship the Lamb.

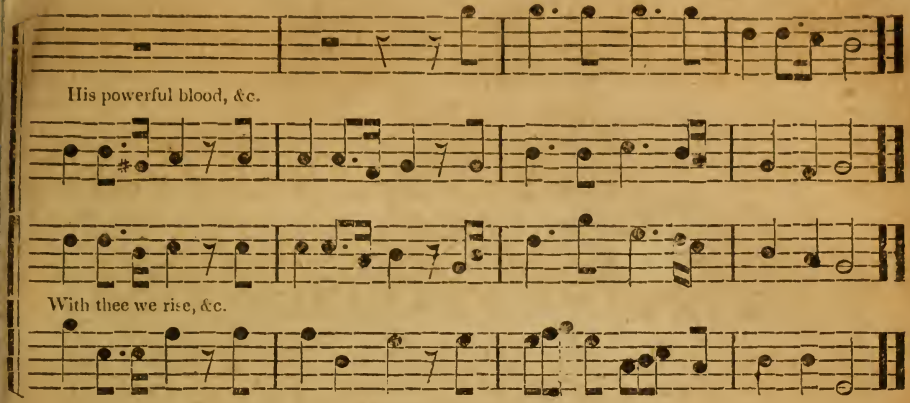
4 Then let us adore,
And give him his right;
All glory and pow'r,
And wisdom and might;
All honour and blessing,
With angels above,
And thanks never-ceasing,
And infinite love.

Hy. 14, *Select.* AMSTERDAM. 7—6s. *Har. Sacra.*

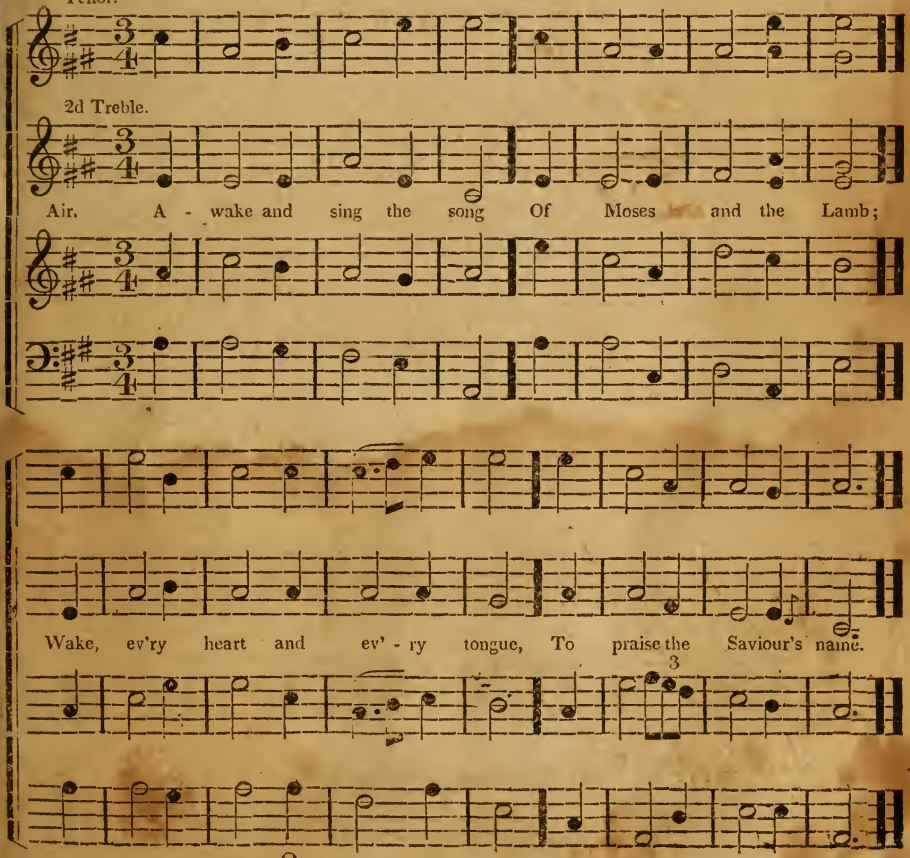
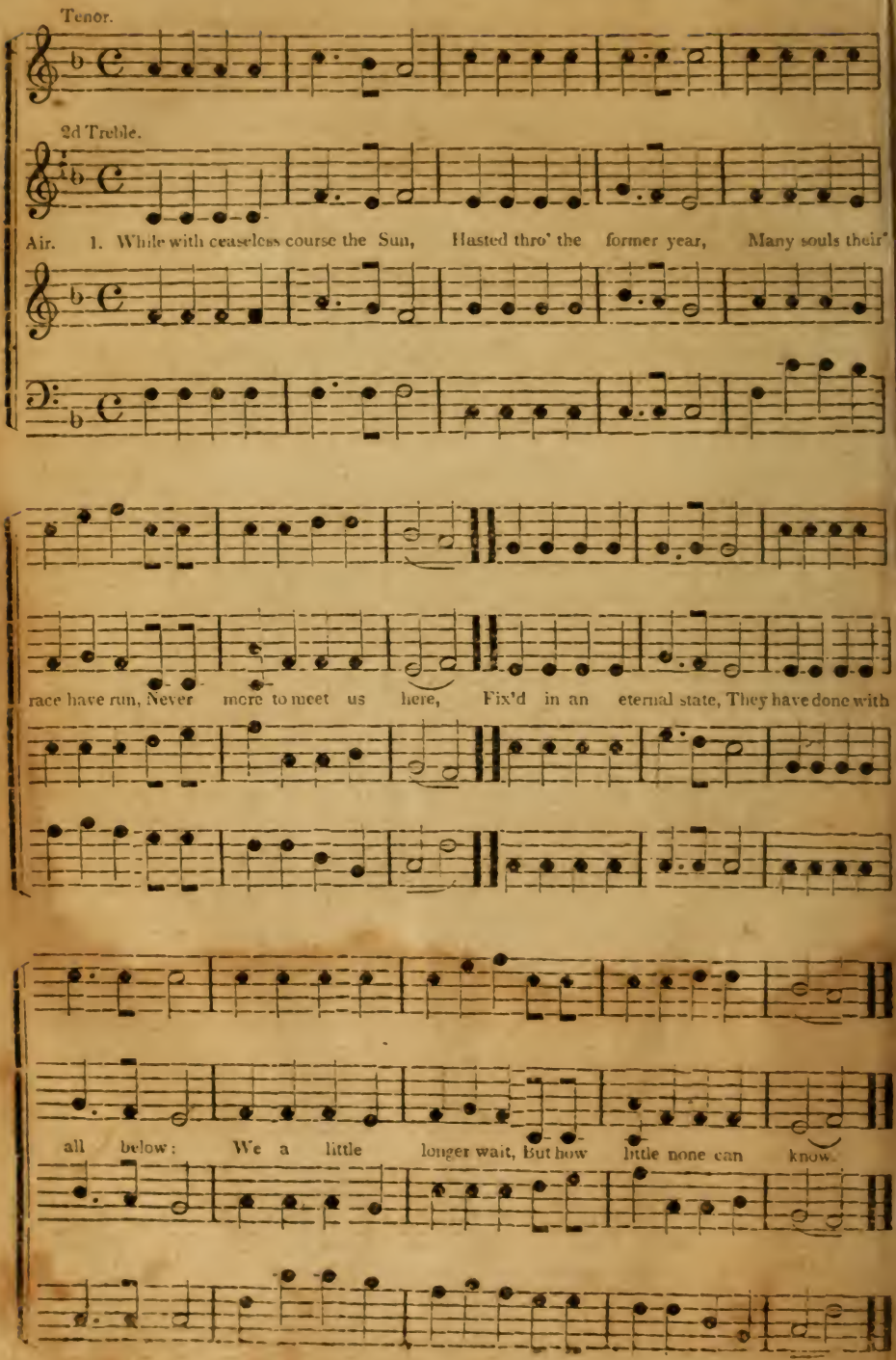


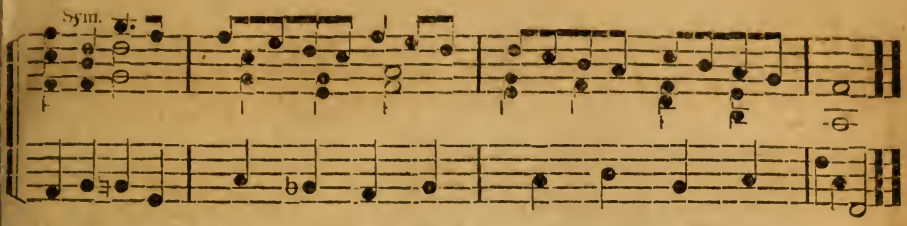


2 Rivers to the ocean run,
Nor stay in all their course;
Fire, ascending, seeks the sun;
Both speed them to their source.
So a soul that's born of God,
Pants to view his glorious face;
Upward tends to his abode,
To rest in his embrace.

3 Cease, ye pilgrims, cease to mourn;
Press onward to the prize;
Soon our Saviour will return,
Triumphant in the skies.
Yet a season, and you know,
Happy entrance will be given,
All our sorrows left below,
And earth exchang'd for heav'n.

Tenor. Con Spirito.
2d Treble Je - sus, our great High Priest Of - fer'd his blood and died; My
Air. All hail! triumphant Lord, Who sav'st us by thy blood; Wide
Pia. Cres.
guil - ty conscience seeks no sacri - fice be - side.
be thy name a - - - - - - ador'd, Thou ri - sing, reigning God.
CHORUS.
His pow'rful blood Did once a - tone, And now it pleads Be - fore the throne.
With thee we rise, With thee we reign, And empires gain Beyond the skies.



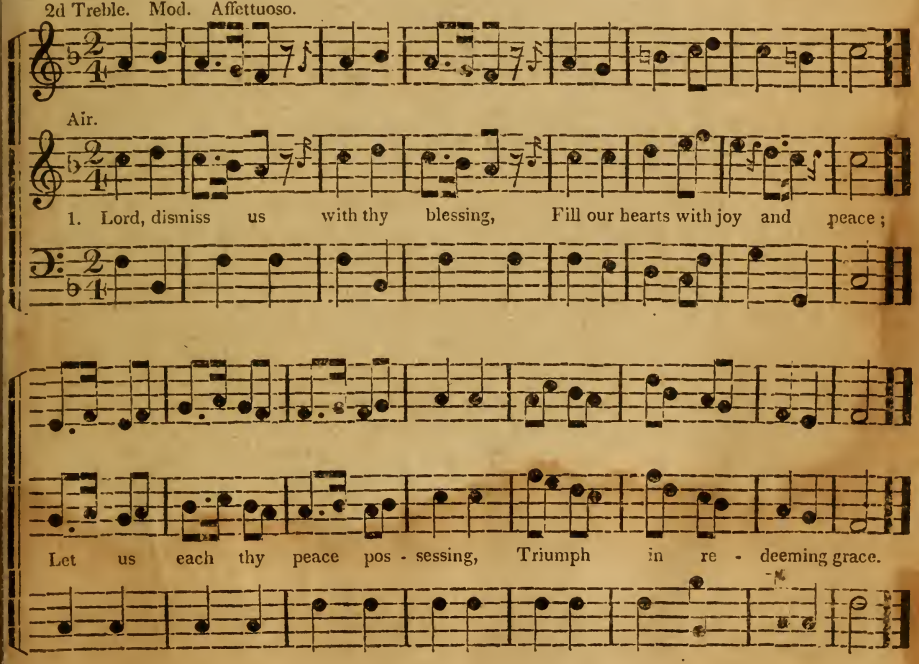
AUBURN. S. M. *E. Reed.*

Tenor.
2d Treble.
Air. 1. While with ceaseless course the Sun, Hasted thro' the former year, Many souls their
race have run, Never more to meet us here, Fix'd in an eternal state, They have done with
all below: We a little longer wait, But how little none can know.



2 As the winged arrow flies,
Speedily the mark to find;
As the lightning from the skies
Darts, and leaves no trace behind;
Swiftly thus our fleeting days
Bear us down life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.

3 Thanks for mercies past receive,
Pardon of our sins renew;
Teach us henceforth, how to live
With eternity in view;
Bless thy word to young and old,
Fill us with a Saviour's love;
And when life's short tale is told,
May we dwell with thee above.

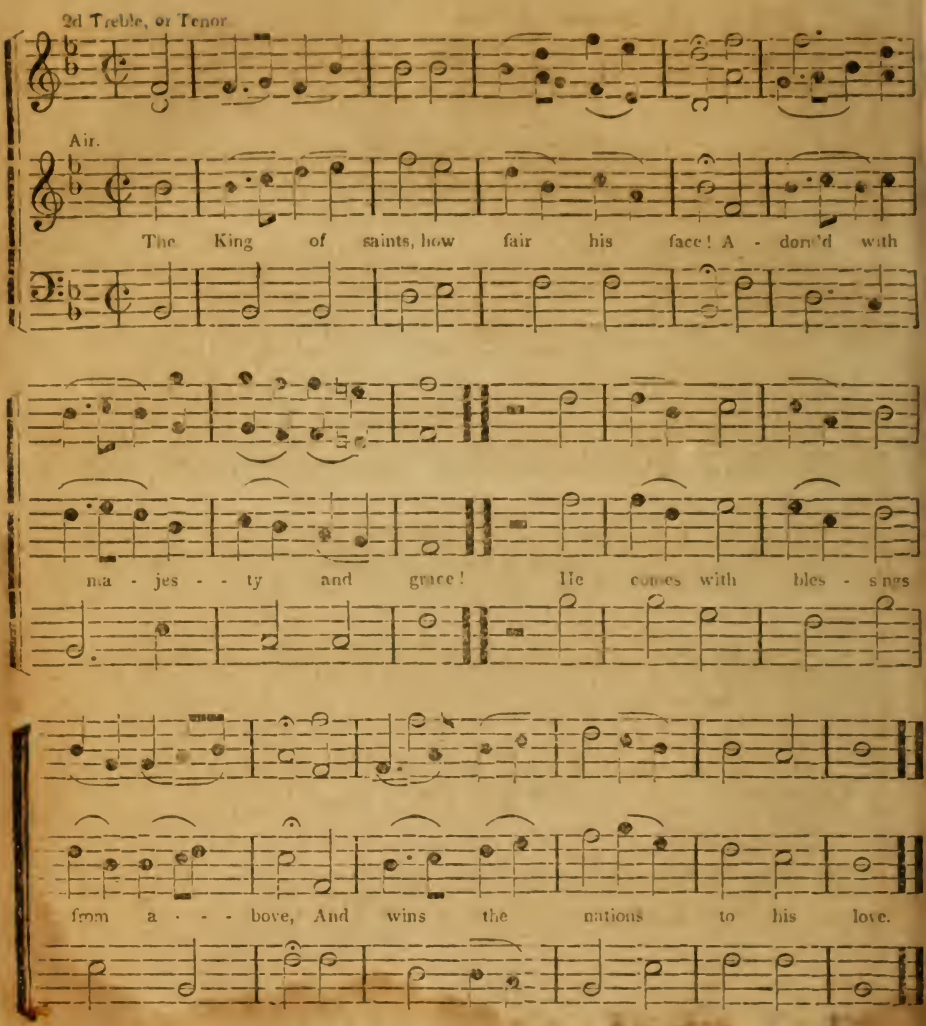
Hy. 16, *Select.* DISMISSION, OR SICILIAN HYMN. 8—7s.



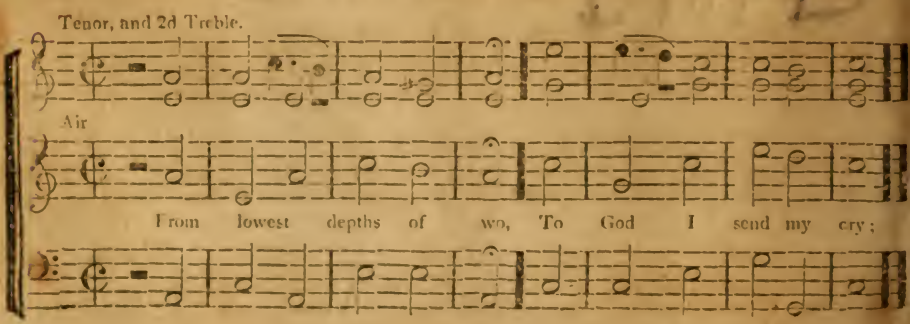
2 Thanks we give, and adoration,
For thy Gospel's joyful sound;
May the fruit of thy salvation,
In our hearts and lives be found.

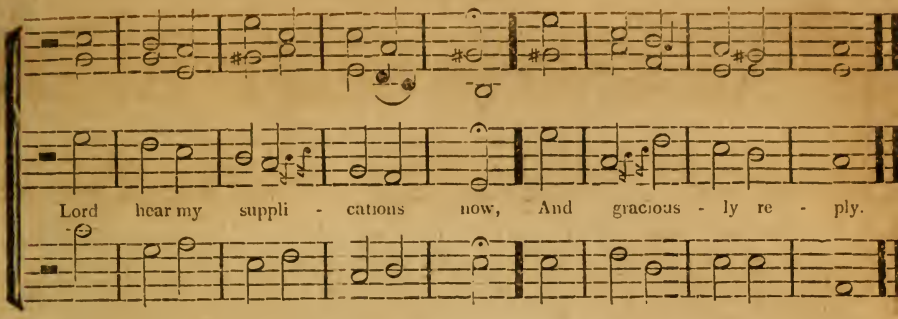
3 Jesus, thou art all compassion,
Pure unbounded love thou art;
Visit us with thy salvation,
Enter ev'ry trembling heart.

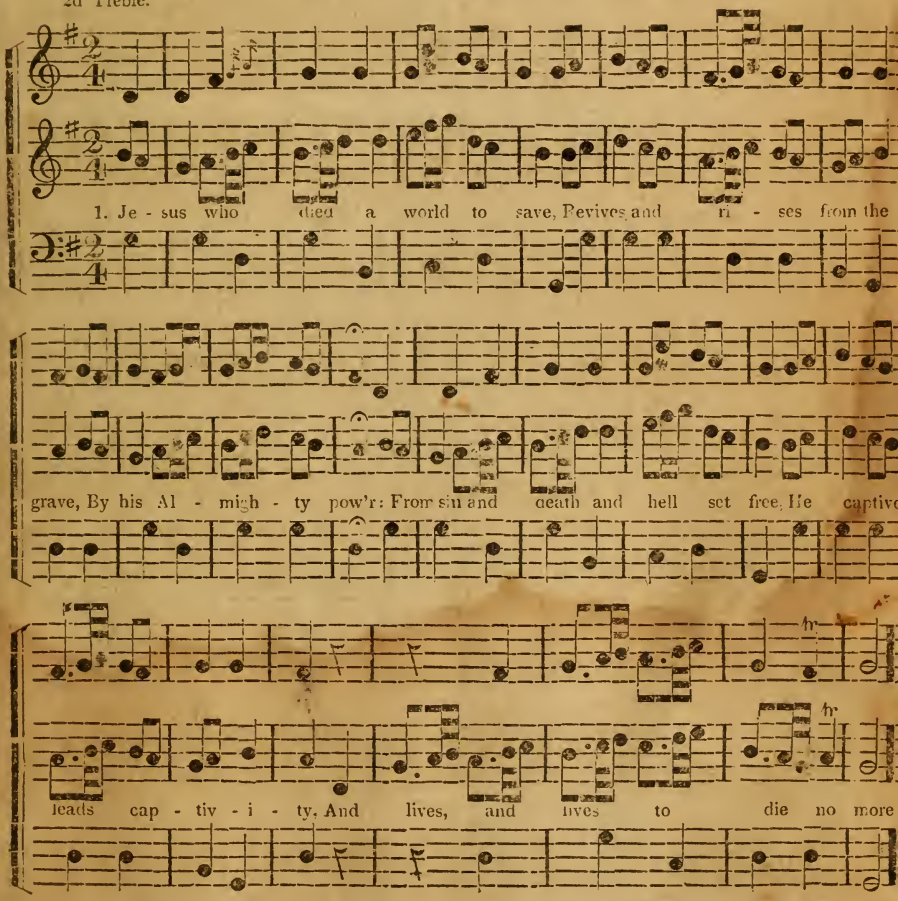
4 Breathe, O breathe, thy loving Spirit,
Into ev'ry troubled breast!
Let us all in thee inherit,
Let us find thy promis'd rest!

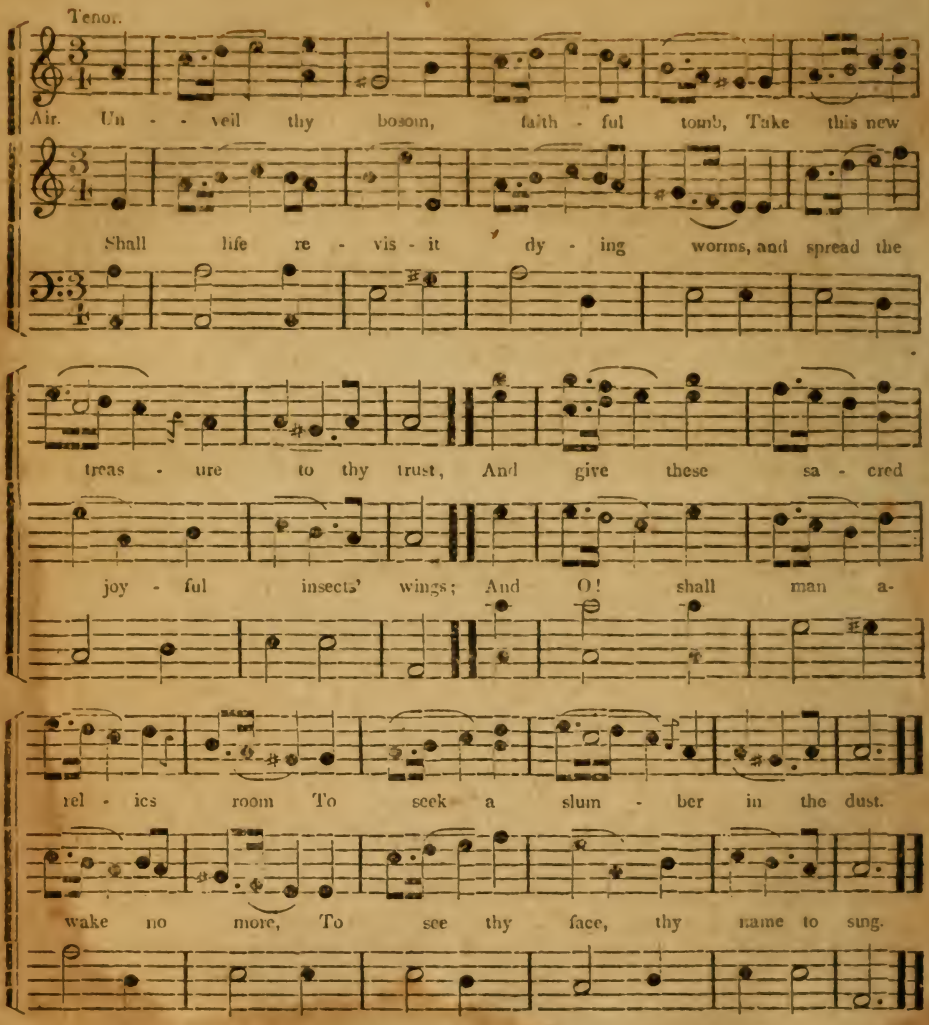
5 Take away the power of sinning,
Alpha and Omega be;
End of faith, as its beginning,
Set our hearts at liberty.

BRIDGEPORT. S. M.

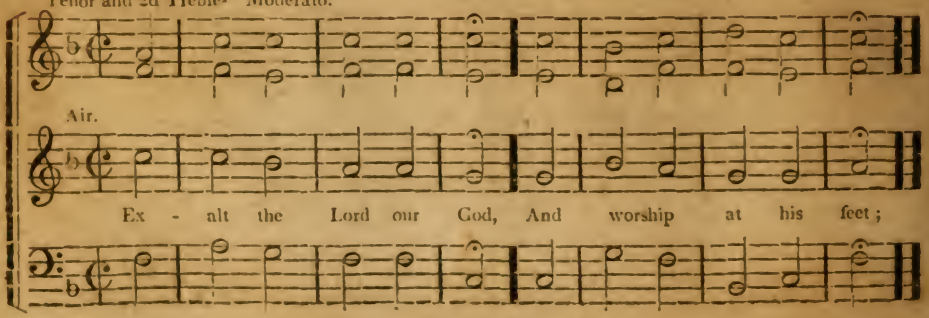
Dr. Howard.

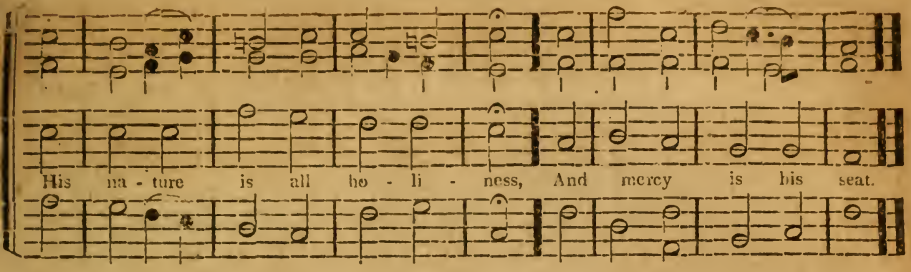


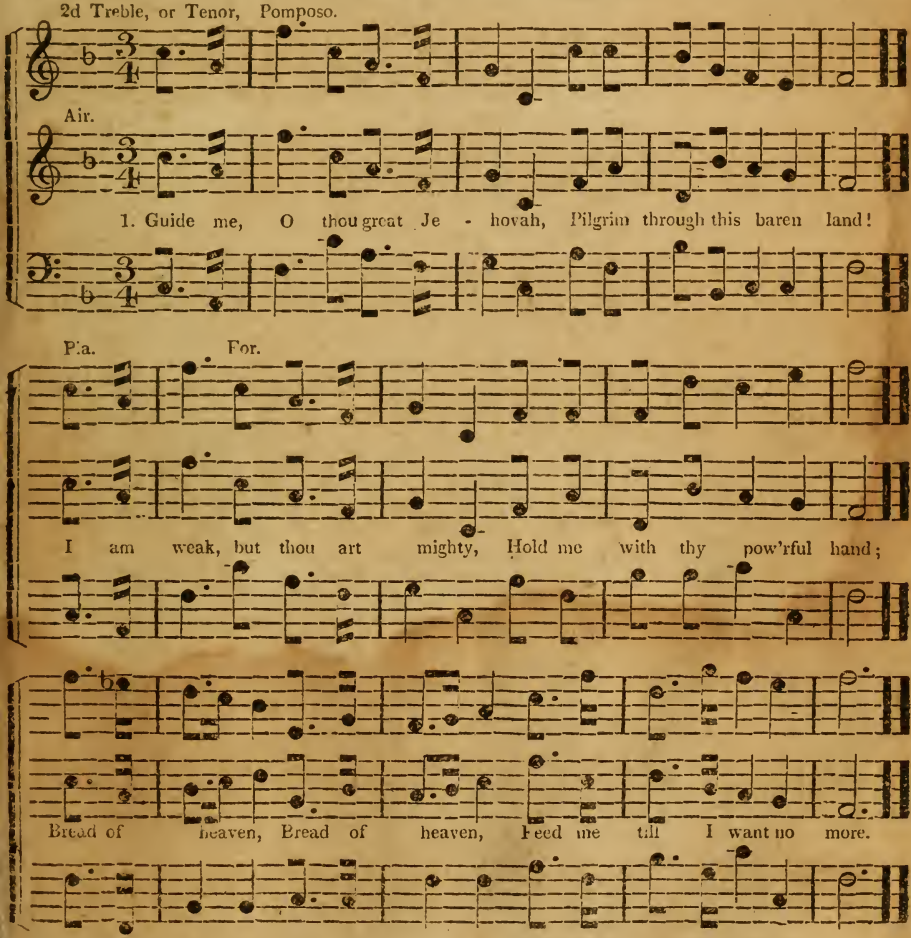


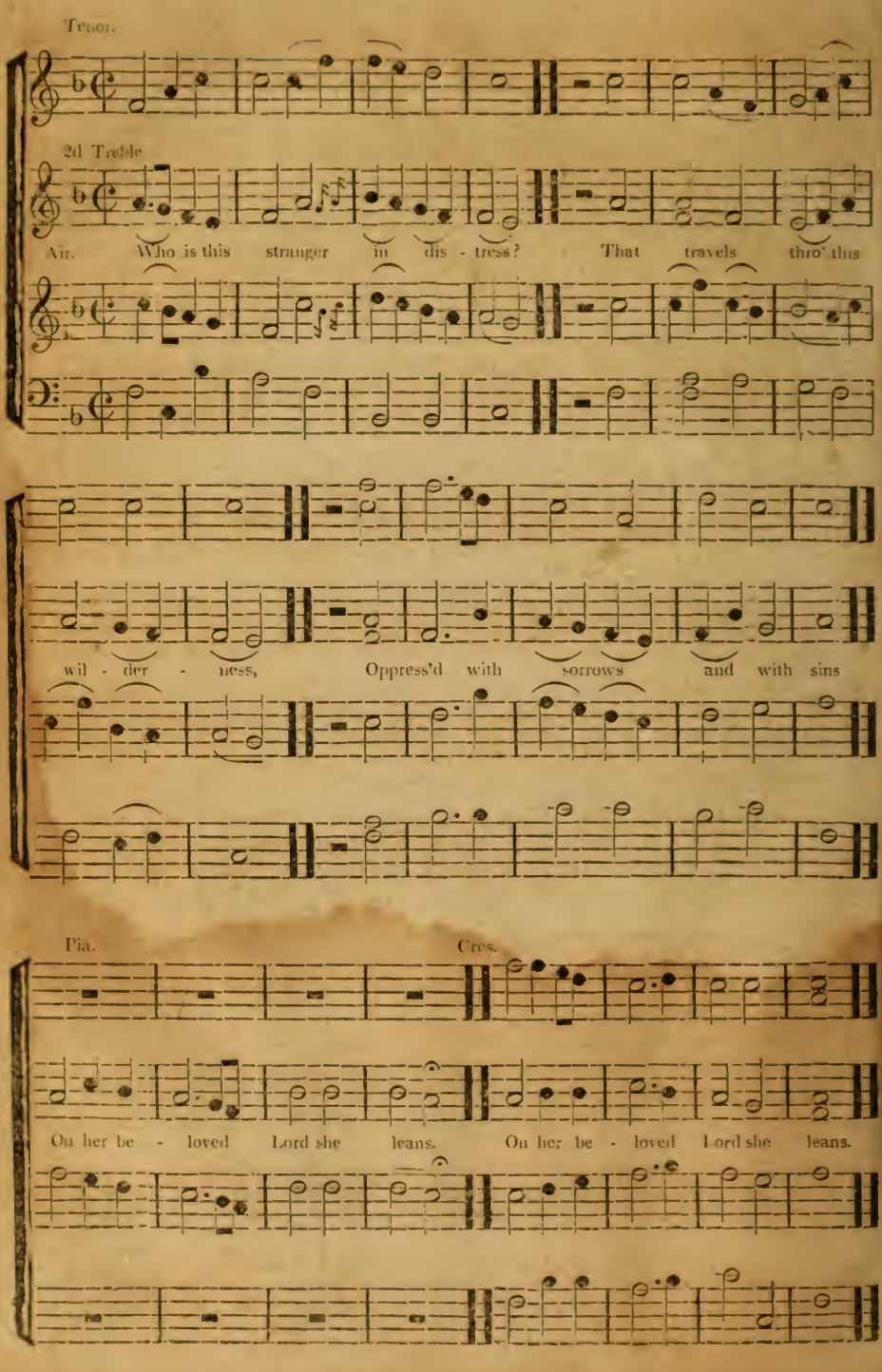
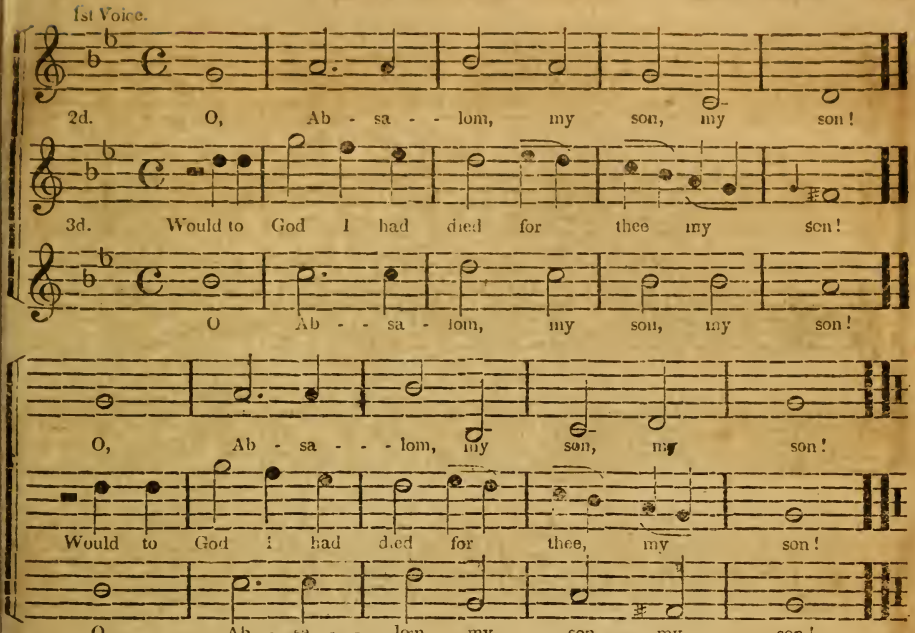
Hy. 17, *Select.* AITHLONE. C. P. M. *German.*

2 Plenteous he is in truth and grace.
He offers pardon to our race,
He bids us turn and live:
His saving grace for all is free,
Transgression, sin, iniquity,
He freely doth forgive.

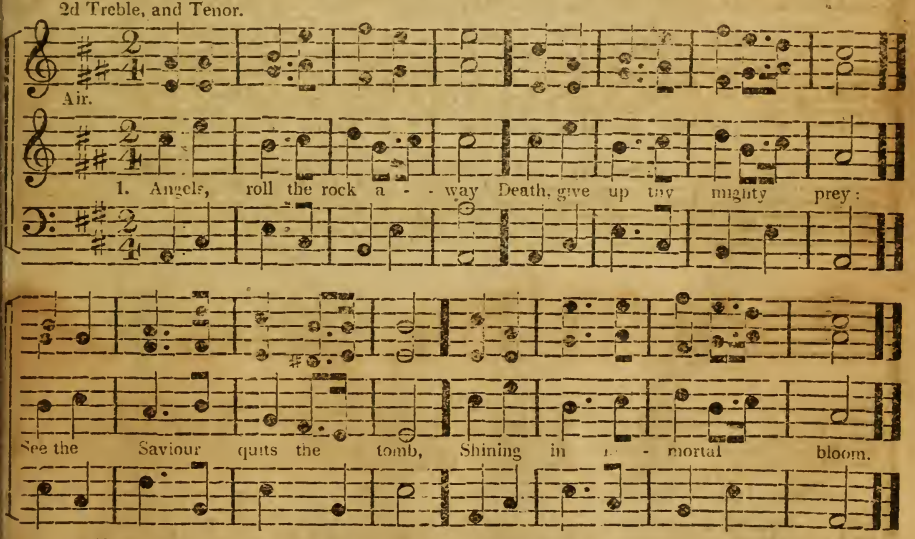
3 Hail Great Immanuel, balmy name,
Thy praise the ransom'd will proclaim;
Thee, we physician call:
We own no other cure but thine,
Thou the Deliverer divine,
Our health, our life, our all.

BLANDENBURGH. S. M. *German.*





Hy. 18, *Select.* TAMWORTH. 8—7 & 4s. *C. Lockhart.*

2 Open, Lord, the crystal fountain,
Whence the healing streams do flow;
Let the fiery, cloudy pillar,
Lead me all my journey through;
Strong Deliv'rer!
Be thou still my strength and shield.

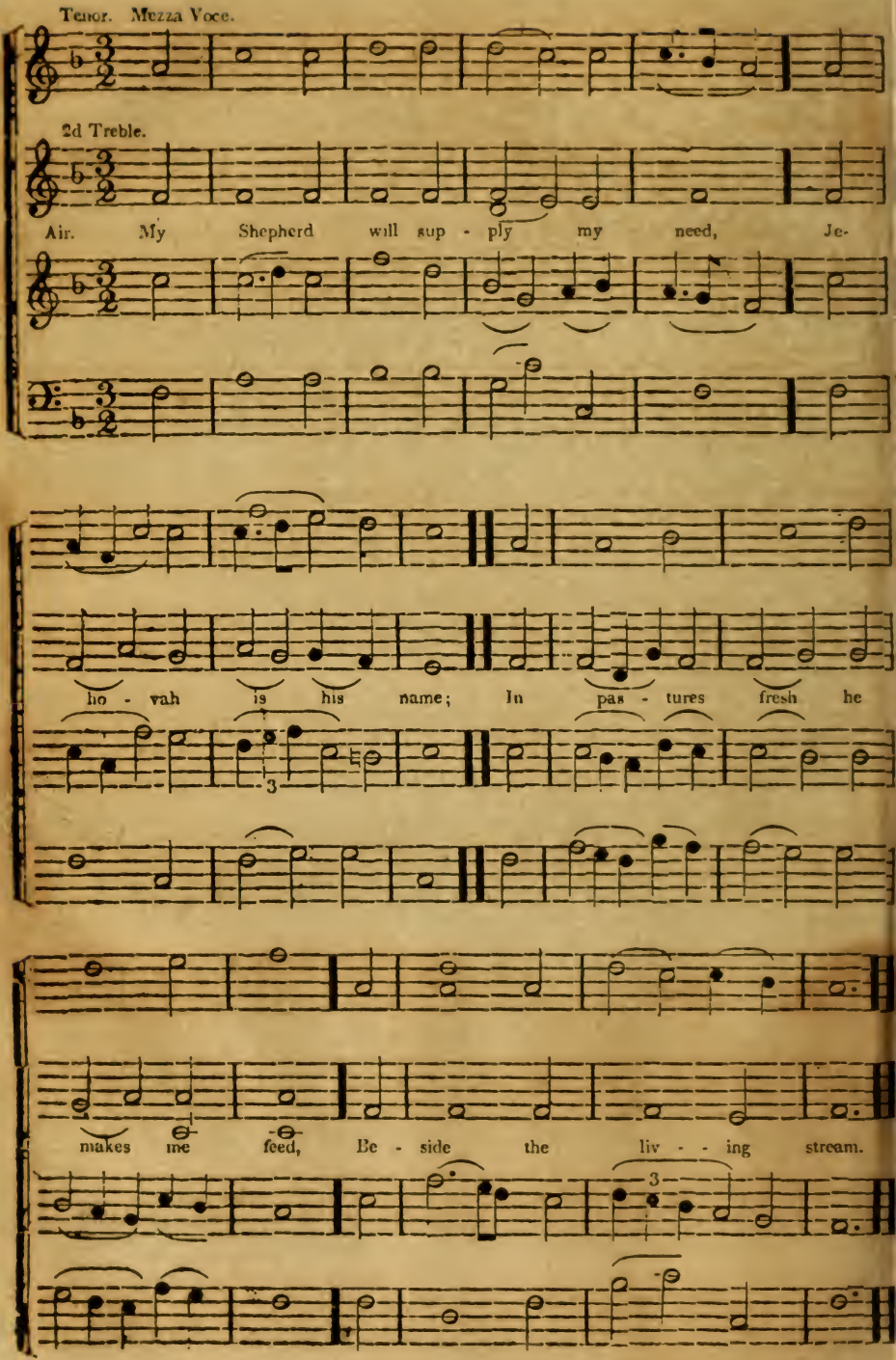
3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and hell's destruction,
Land me safe on Canaan's side;
Songs of praises—
I will ever give to thee.

Tenor.
2d Treble
Air. Who is this stranger in dis - tress? That travels thro' this
wil - der - ness, Oppress'd with sorrows and with sins
Pia.
Cres.
On her be - loved Lord she leans. On her be - loved Lord she leans.

Hy. 19, *Select.* GERMAN HYMN. 7s. *Pleyel.*

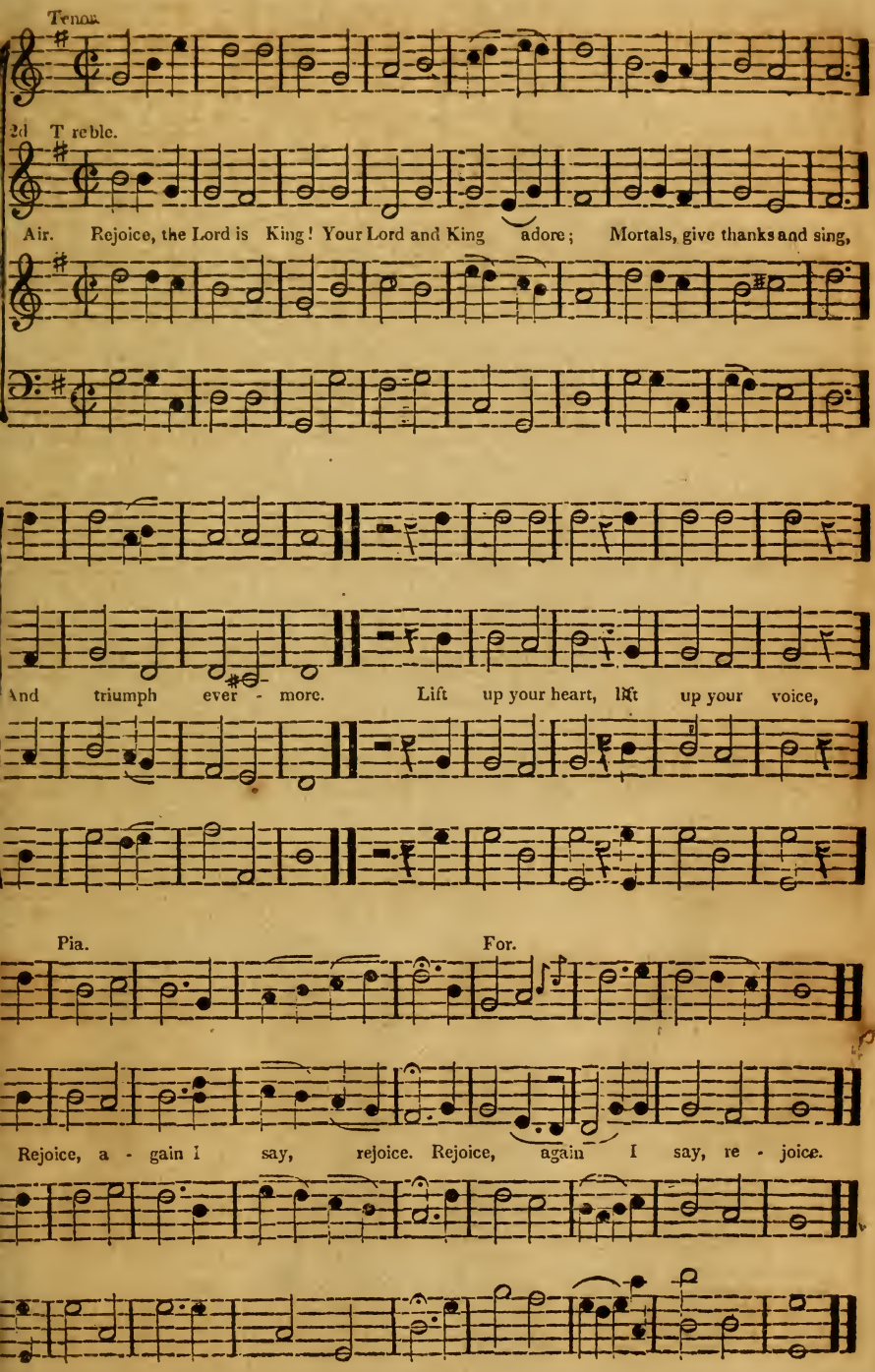
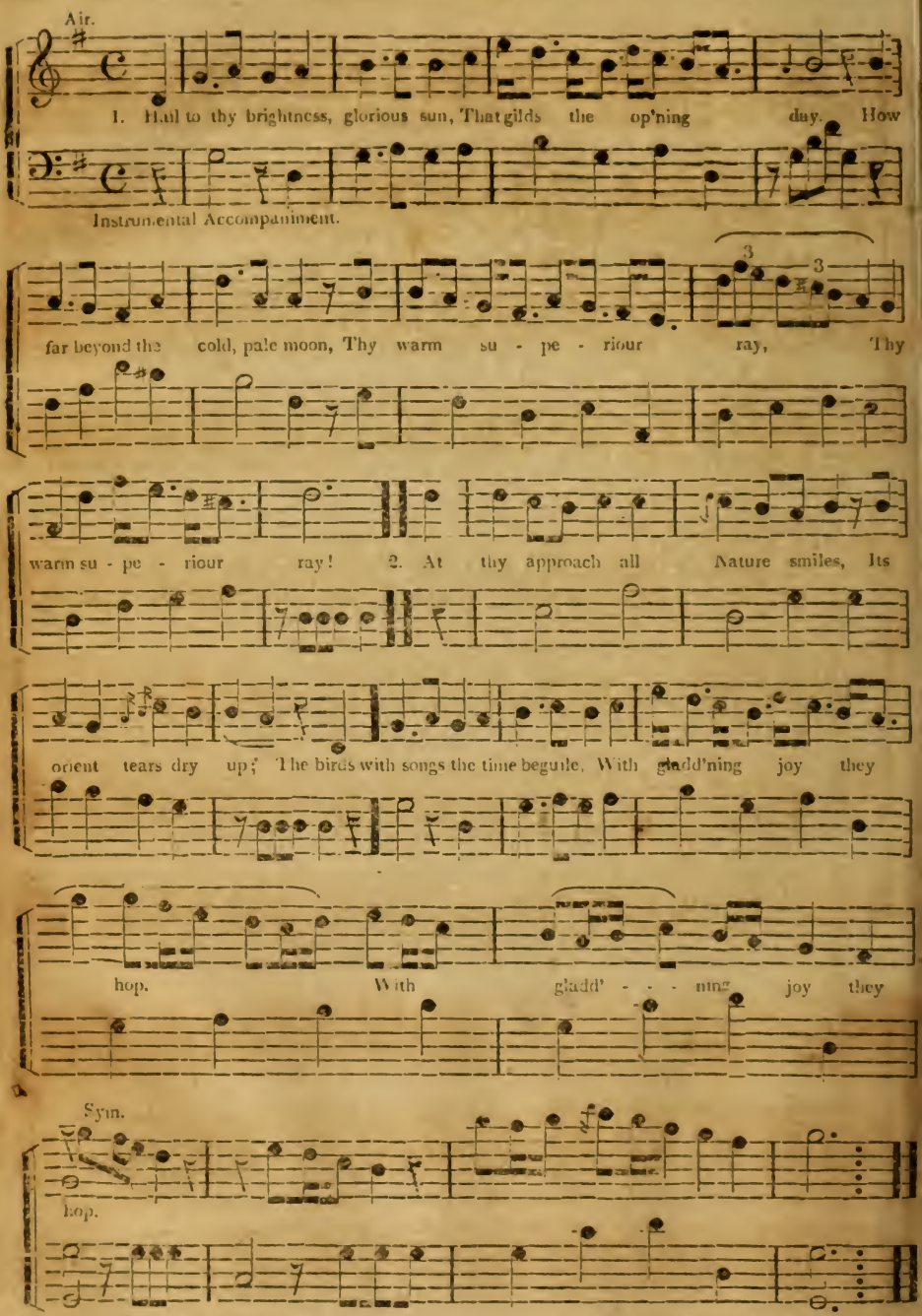


2 Shout, ye seraphs; Gabriel, raise
Fame's eternal trump of praise;
Let the earth's remotest bound,
Echo to the blissful sound.

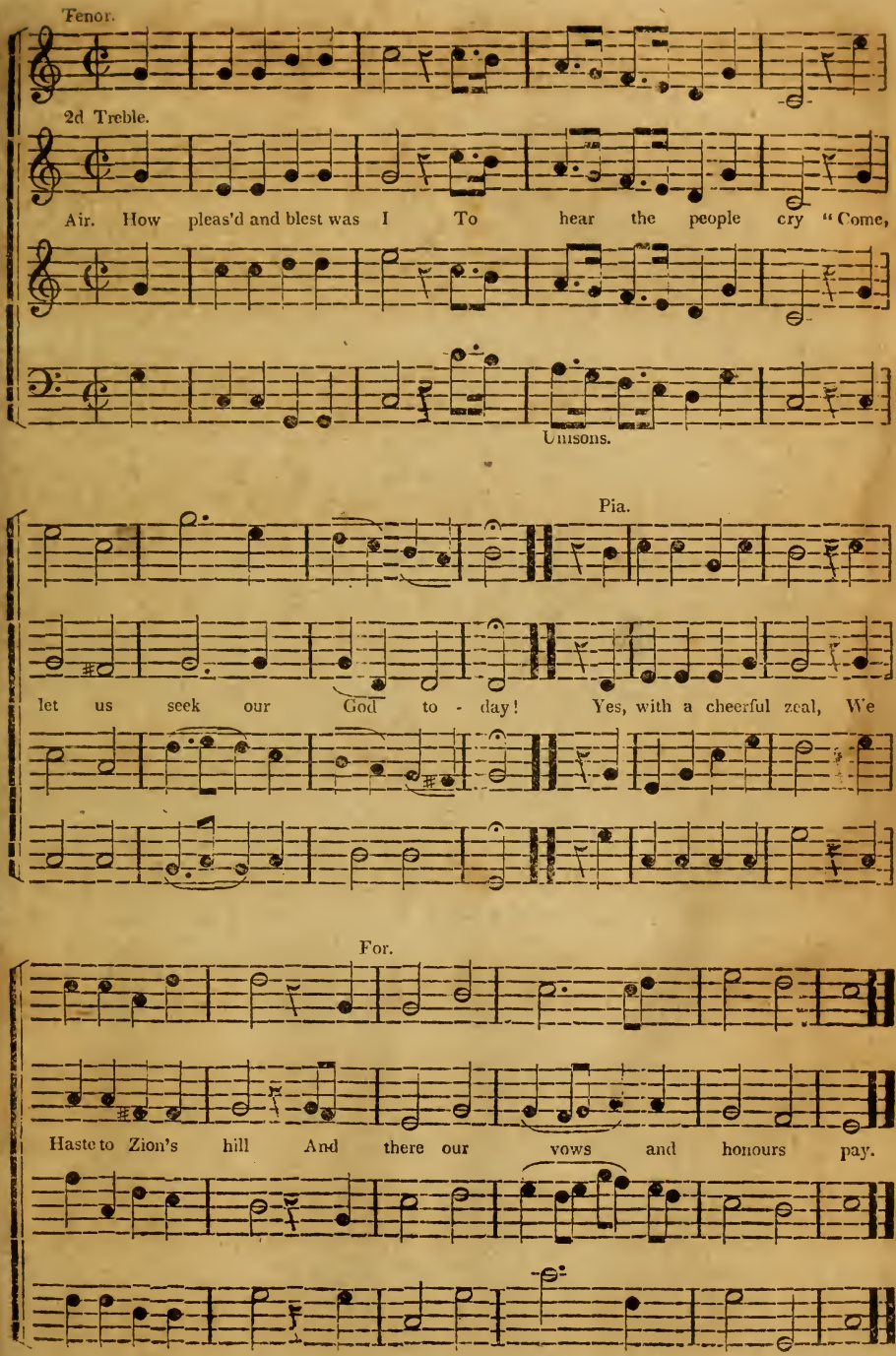
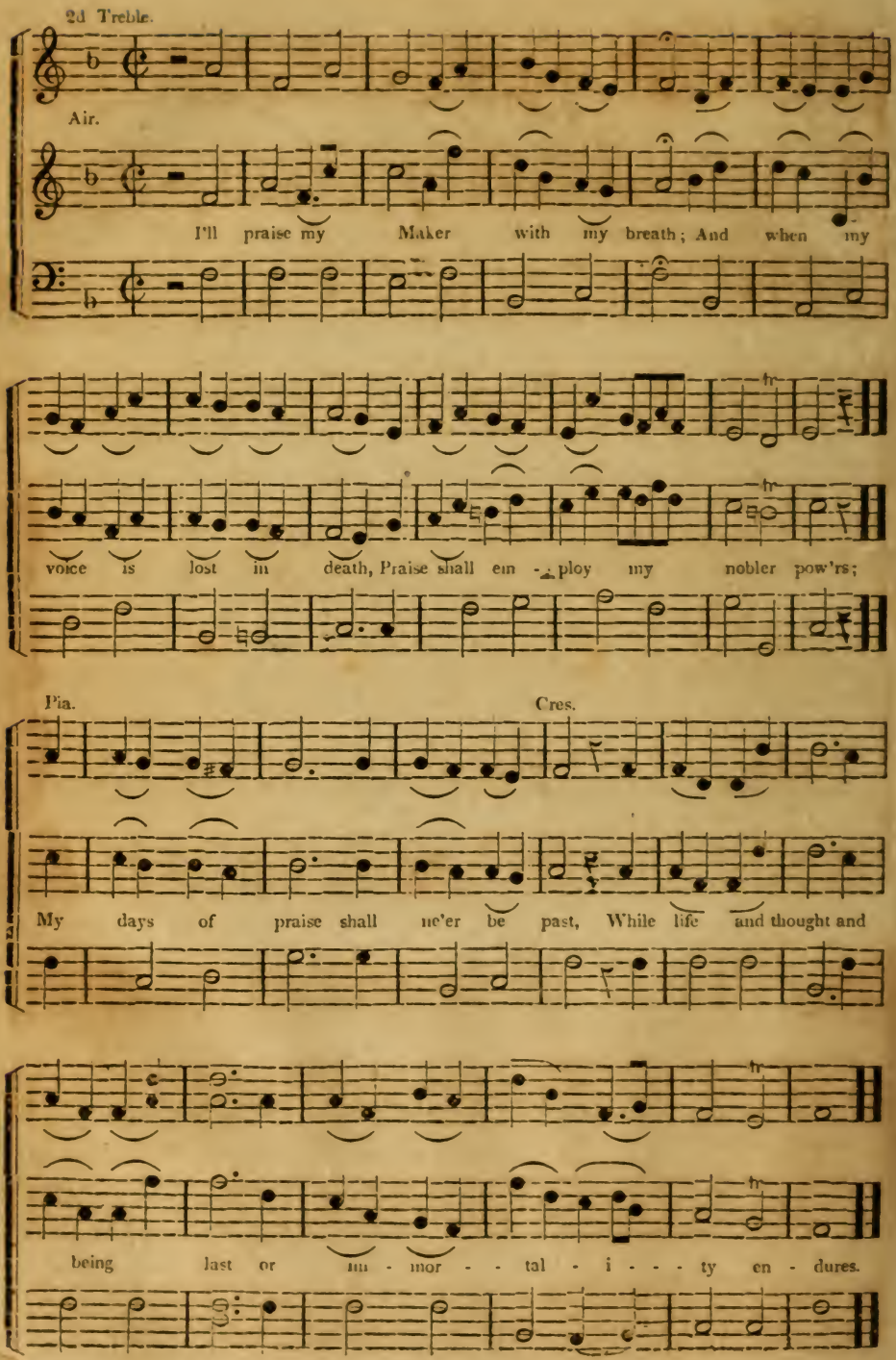
3 Saints of God, lift up your eyes,
See the Conqu'ror scale the skies;
Troops of angels on the road,
Hail, and sing th' incarnate God.

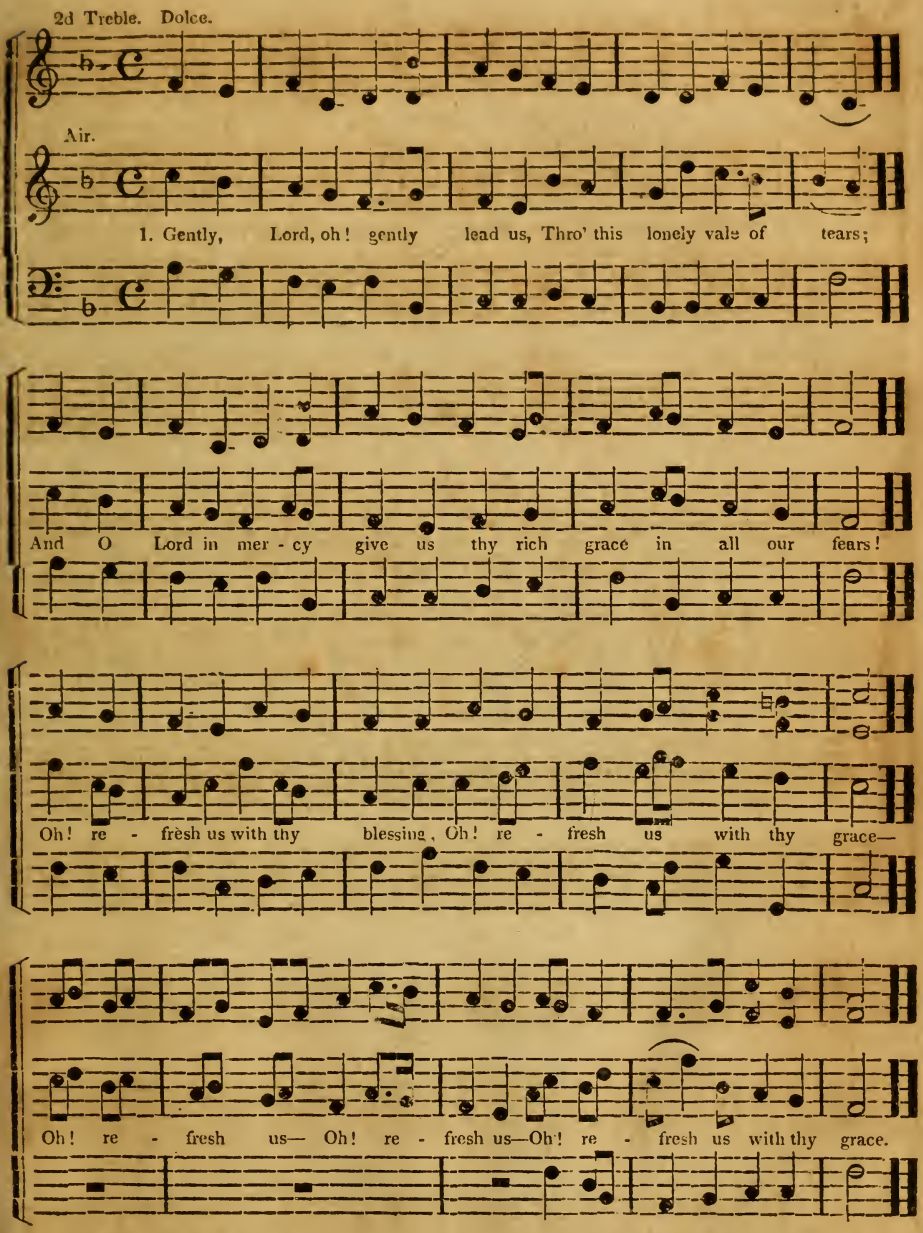
4 Heav'n unfolds her portals wide,
Matchless Hero, through them ride
King of glory, mount thy throne,
Boundless empire is thy own.

5 Praise him, ye celestial choirs,
Praise, and sweep your golden lyres;
Praise him in the noblest songs,
From ten thousand thousand tongues.

Tenor. Mezza Voce.
2d Treble.
Air. My Shepherd will sup - ply my need, Je-
ho - vah is his name; In pas - tures fresh he
makes me feed, Be - side the liv - - ing stream.


Tenor.
2d Treble.
Air. Rejoice, the Lord is King! Your Lord and King adore; Mortals, give thanks and sing,
And triumph ever - more. Lift up your heart, lift up your voice,
Pia.
For.
Rejoice, a - gain I say, rejoice. Rejoice, again I say, re - joice.

3 But, ah, how short the transient gleam!
Thy hast'ning steps forebode
That the refulgence of thy beam
Is but a fading good.

4 Yet still a Sun prepares to rise,
That brings eternal day;
And shows us an immortal prize,
That never will decay.

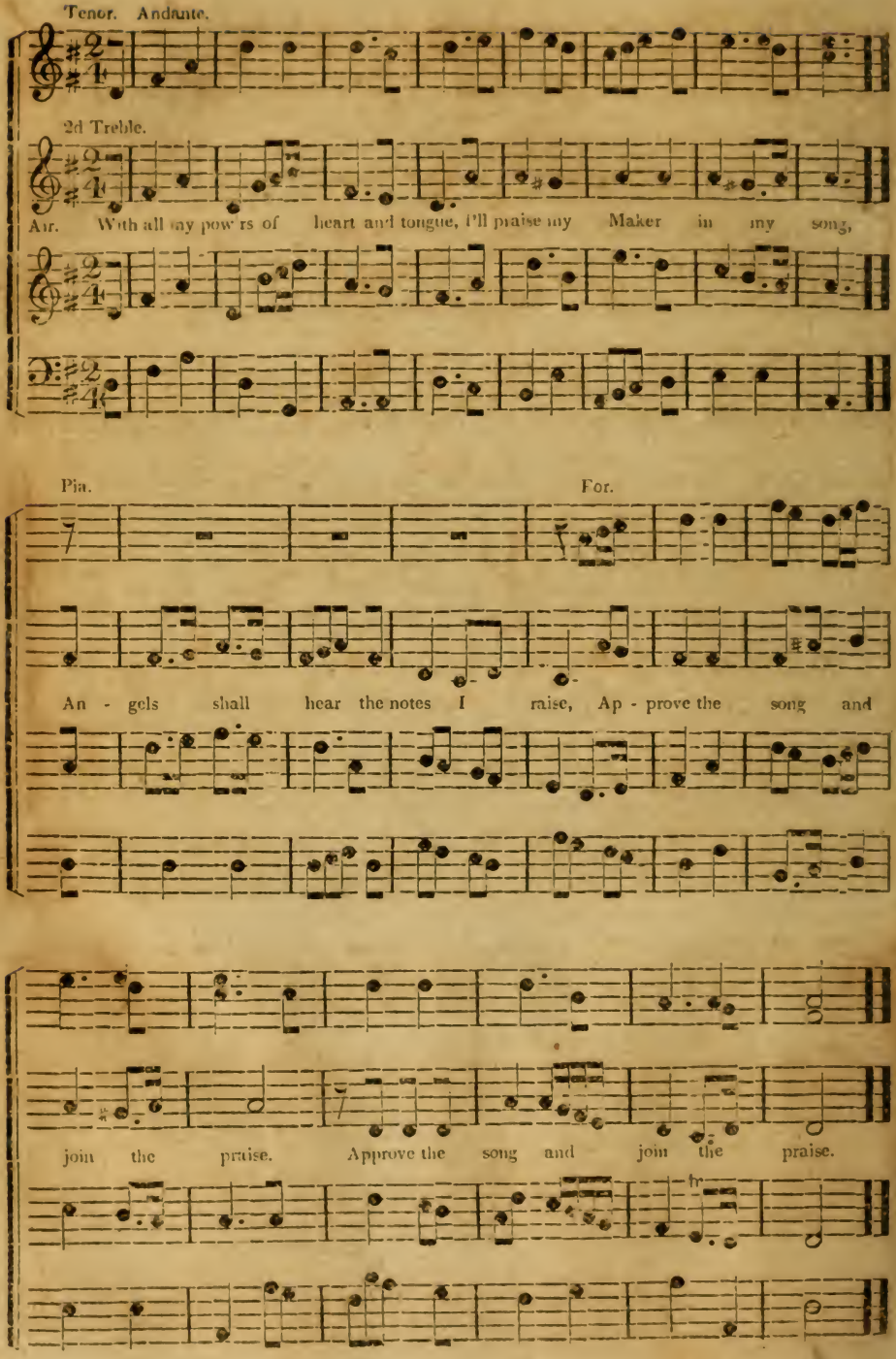

Tenor.
2d Treble.
Air. How pleas'd and blest was I To hear the people cry "Come,
Unisons.
Pia.
let us seek our God to - day! Yes, with a cheerful zeal, We
For.
Haste to Zion's hill And there our vows and honours pay.

2d Treble.
Air.
I'll praise my Maker with my breath; And when my
voice is lost in death, Praise shall em - ploy my nobler pow'rs;
Pia.
Cres.
My days of praise shall ne'er be past, While life and thought and
being last or im - mor - tal - i - - - ty en - dures.



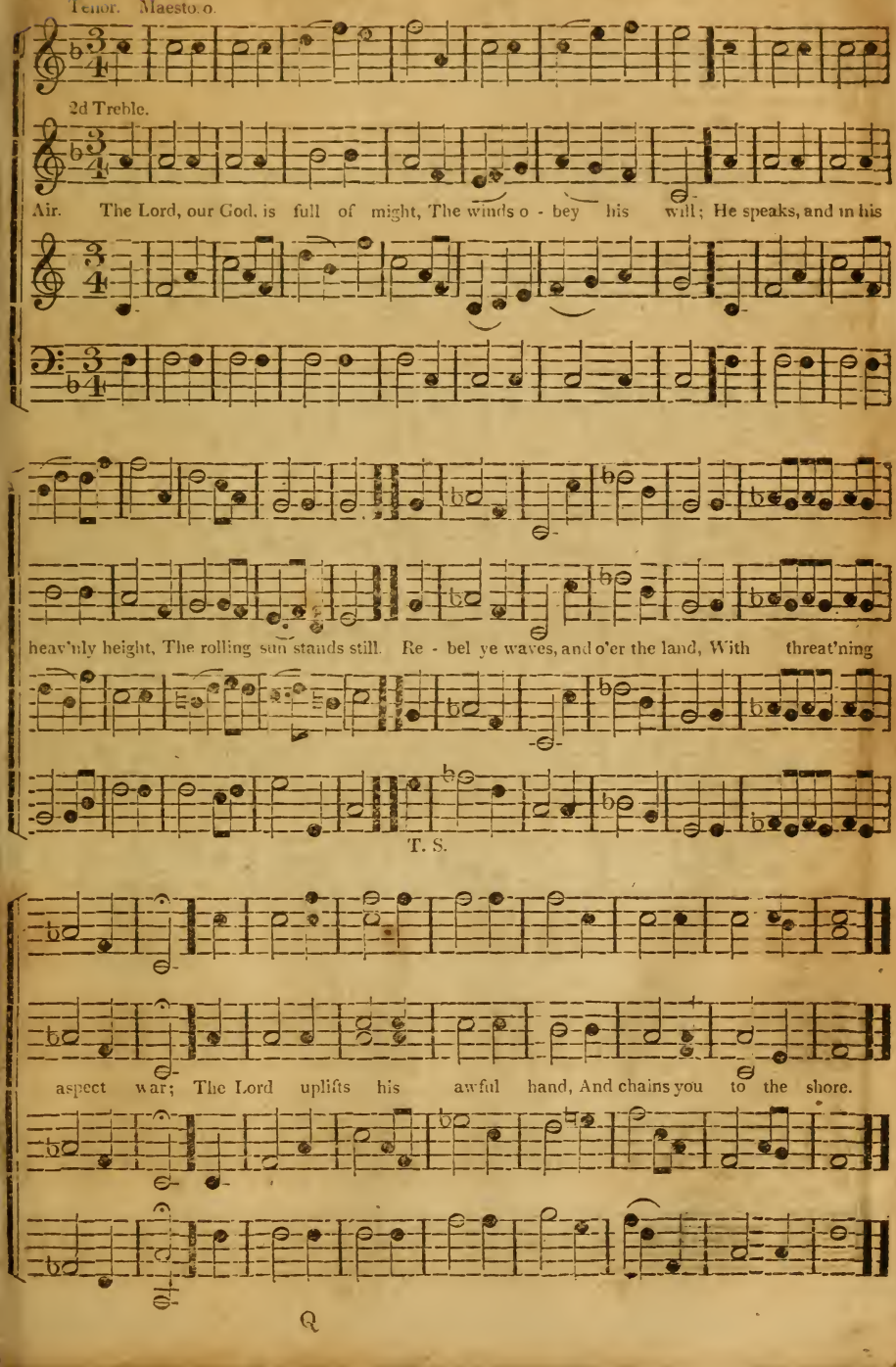
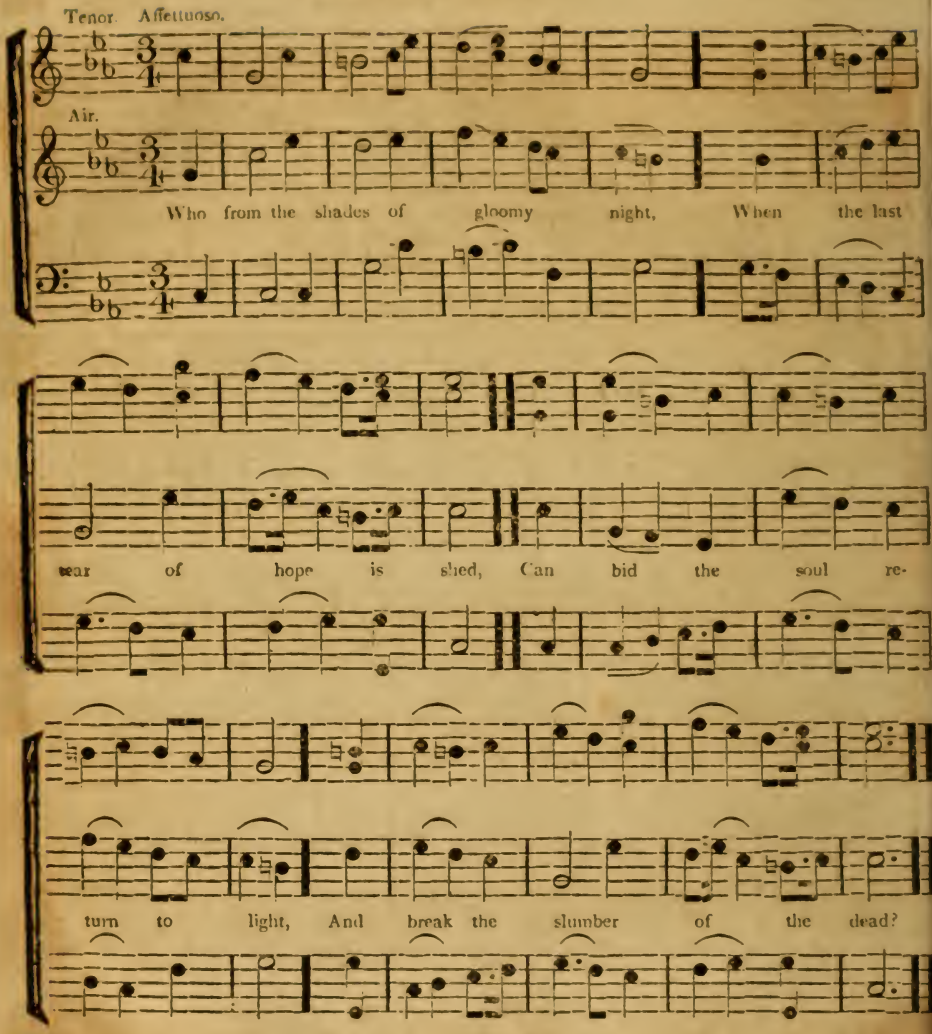
2 Come, Almighty, to deliver,
Let us all thy life receive!
Suddenly return—and never—
Never more thy temples leave!
—Then we would be always blessing,
Serve the as thy hosts above;
Pray and praise thee without ceasing,
Glory in thy precious love.

3 Finish, then, thy new creation;
Pure, unspotted, may we be;
Let us see thy great salvation,
Perfectly restored by thee:
Chang'd from glory unto glory,
Till in heaven we take our place;
Till we cast our crowns before thee,
Lost in wonder, love, and praise!

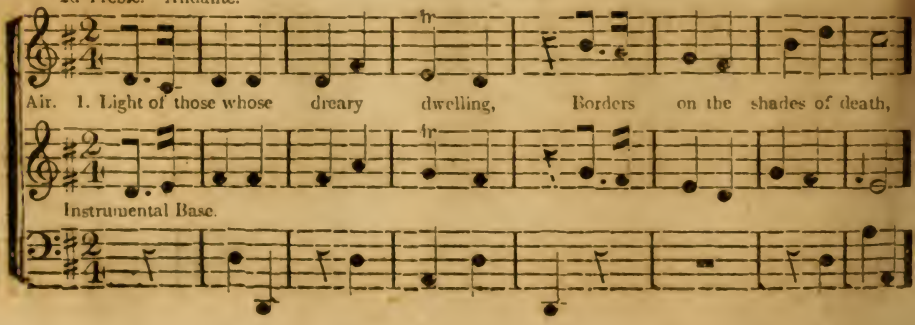
HINTON. L. M.

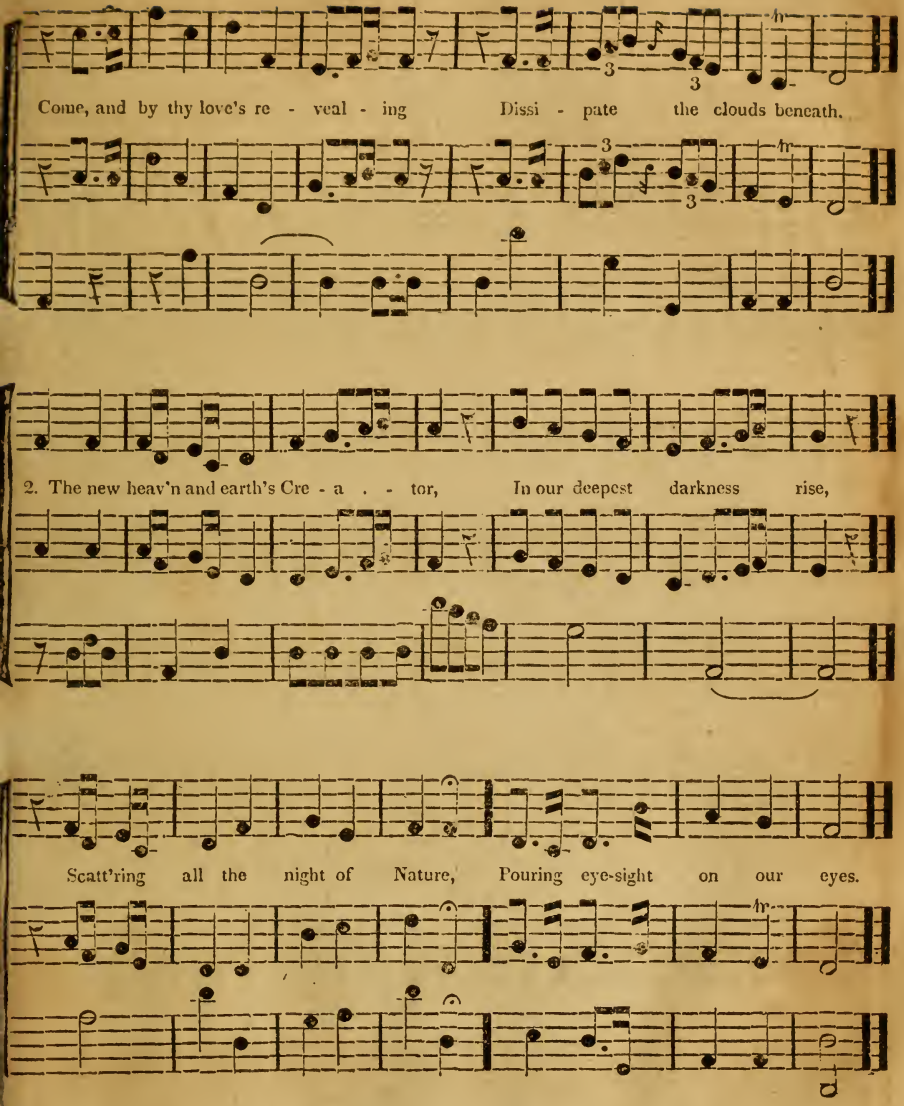

Tenor. Andante.
2d Treble.
Air. With all my pow'rs of heart and tongue, I'll praise my Maker in my song,
Pia. For.
An - gels shall hear the notes I raise, Ap - prove the song and
join the praise. Approve the song and join the praise.

OR, THE LORD OUR GOD IS FULL OF MIGHT.



Hy. 22, *Select.* CARLISLE. 8—7s. D. *Lock Hospital.*

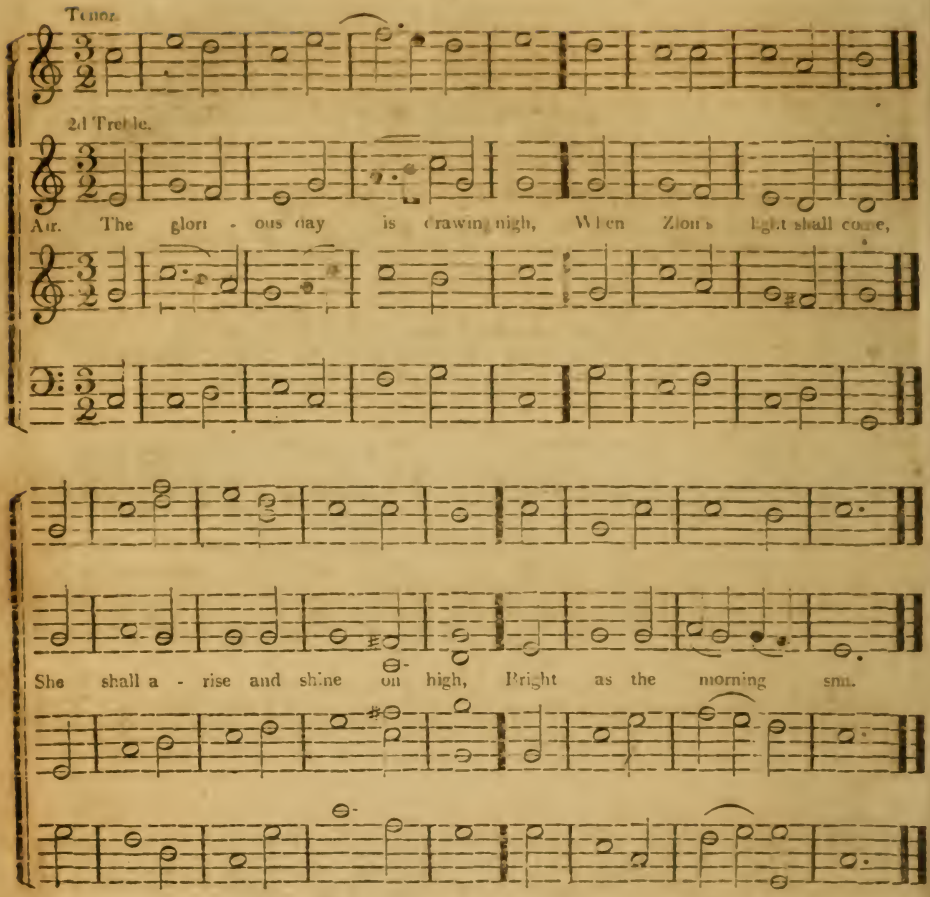


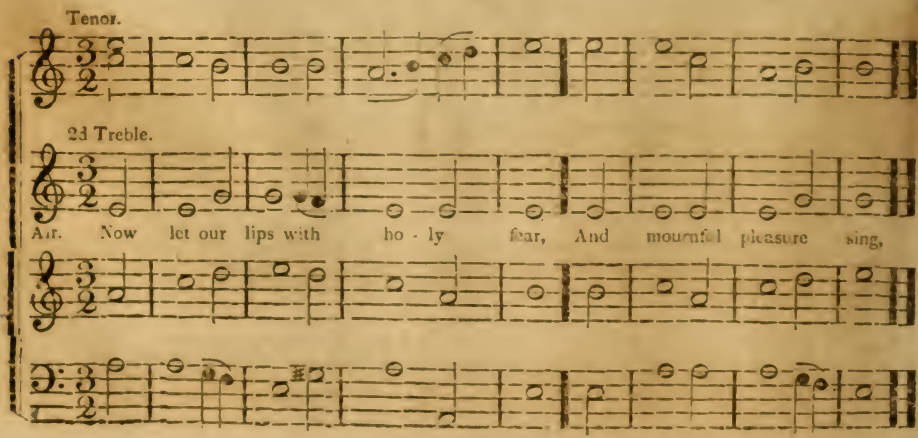
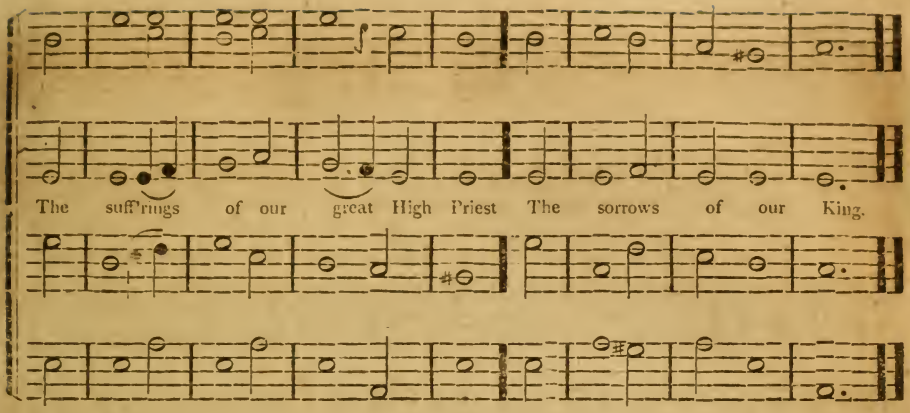


3 Still we wait for thine appearing;
Life and joy thy beams impart,
Chasing all our fears. and cheering
Ev'ry poor benighted heart.

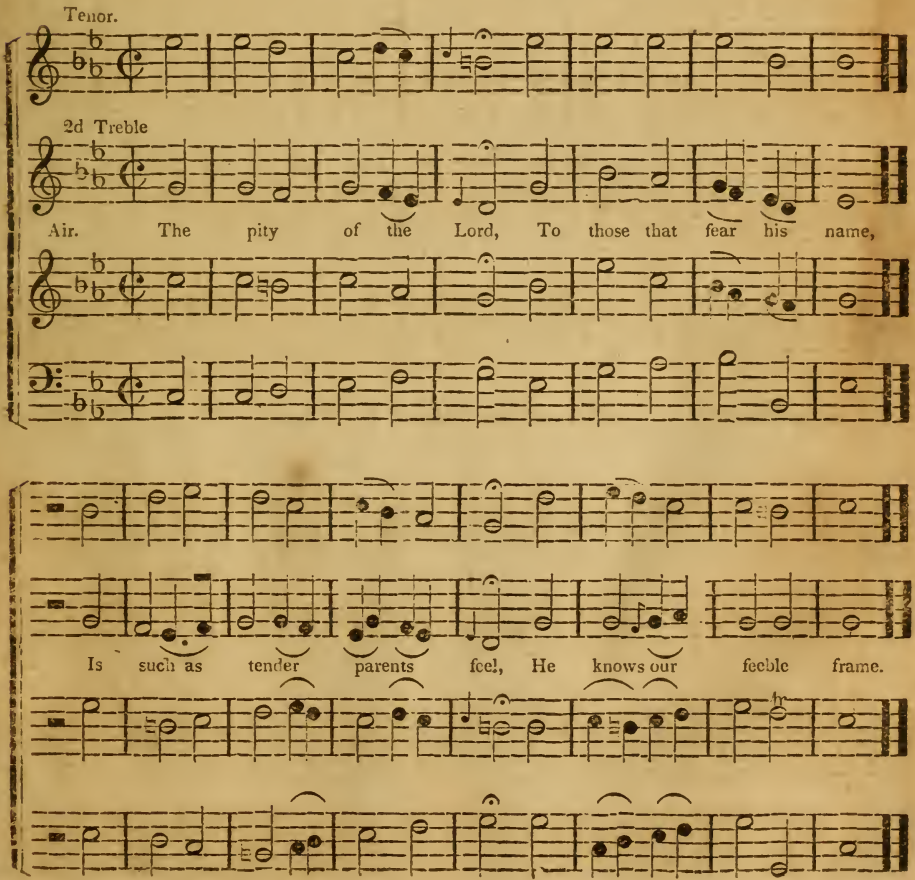
4 Come and manifest the favour,
God has for the ransom'd race;
Come, thou glorious God and Saviour!
Come, and bring the gospel grace

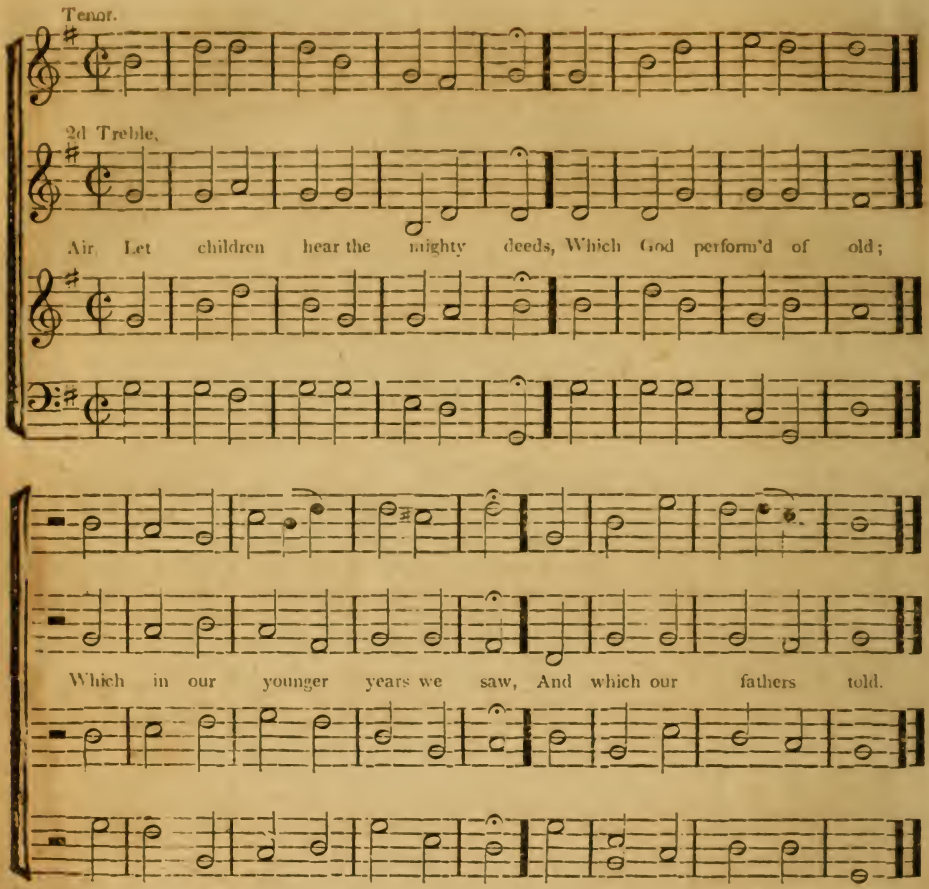
5 Save us in thy great compassion,
O thou mild, pacifick Prince!
Give the knowledge of salvation;
Give the pardon of our sins.

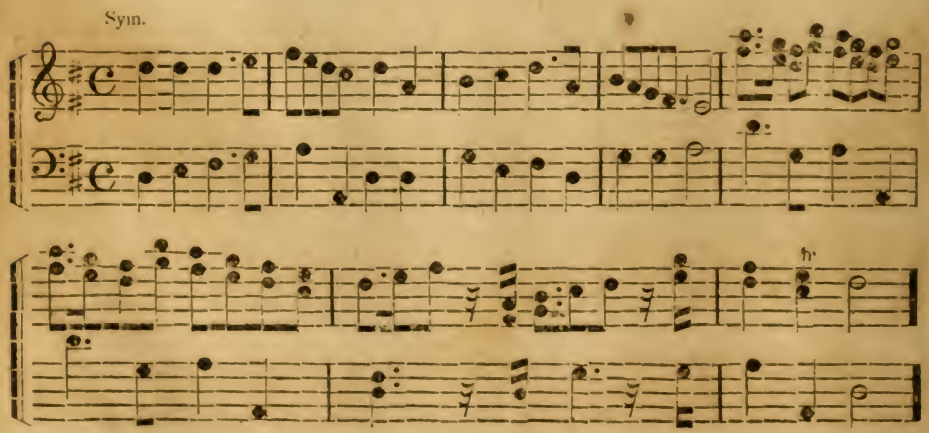
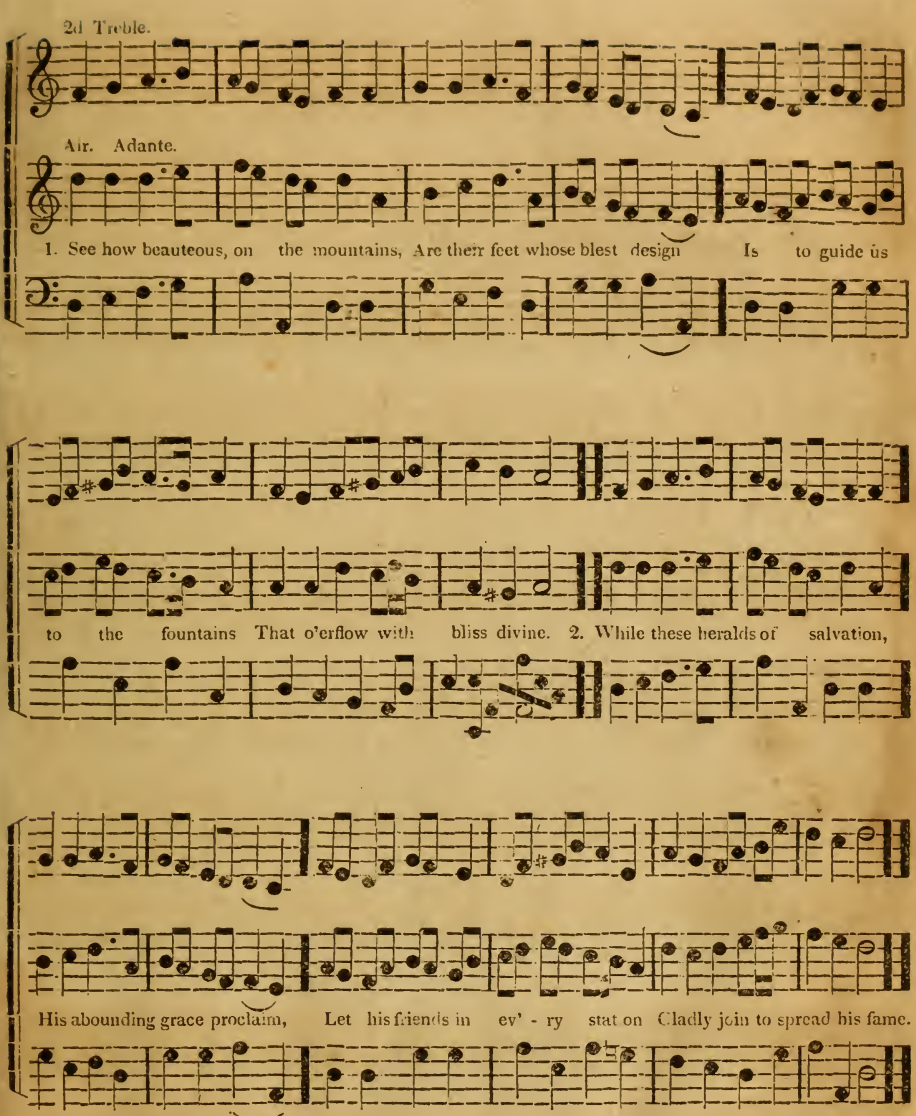
6 By thine all-restoring merit,
Ev'ry burden'd soul release;
Ev'ry weary, wand'ring spirit,
Guide into thy perfect peace.

PLYMOUTH. C. M. *Handel.*



YARMOUTH. S. M. *Wainwright.*





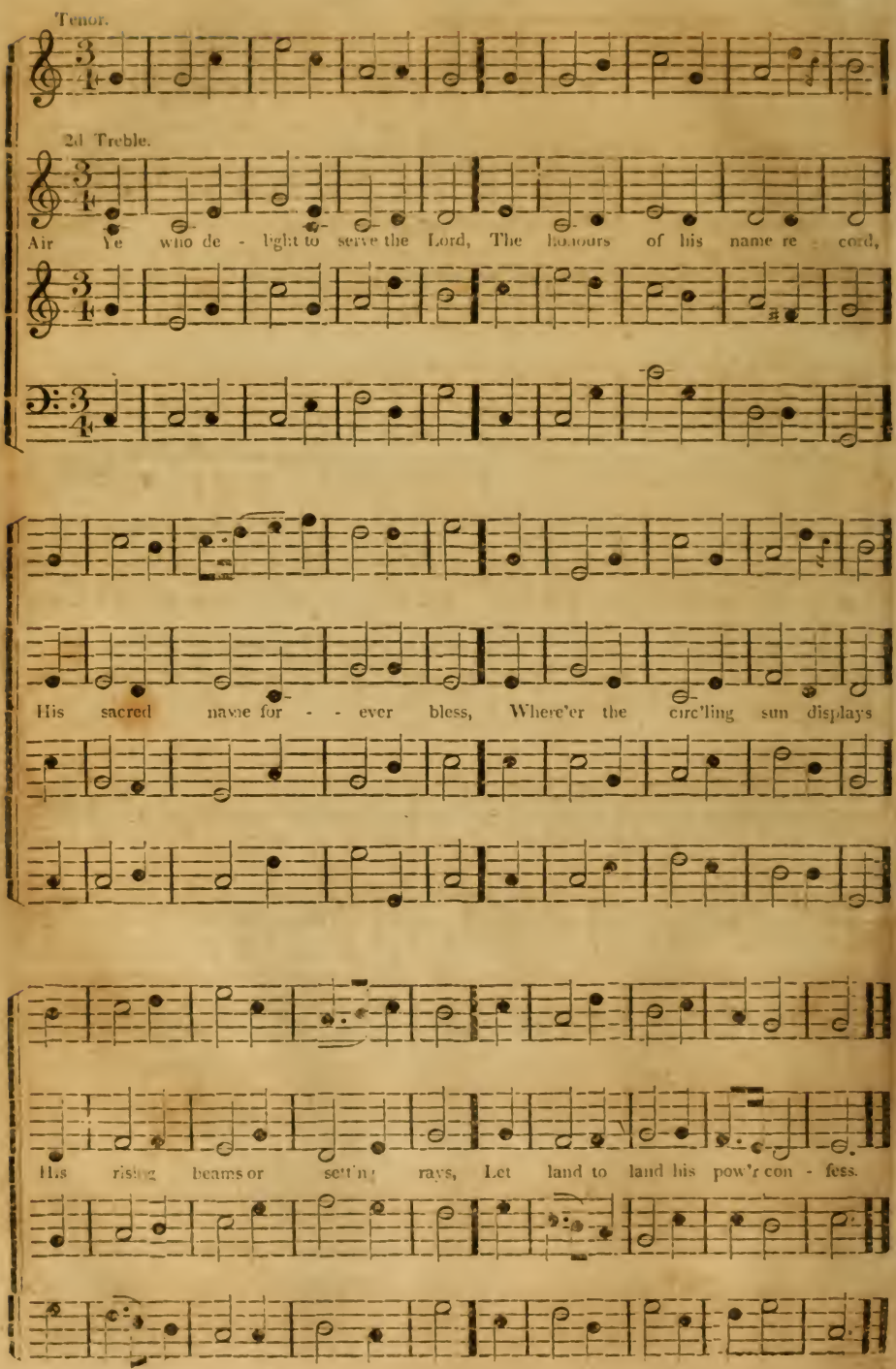
Hy. 23, *Select.* DRUMMOND. 8—7s. D. *Dr. Miller.*



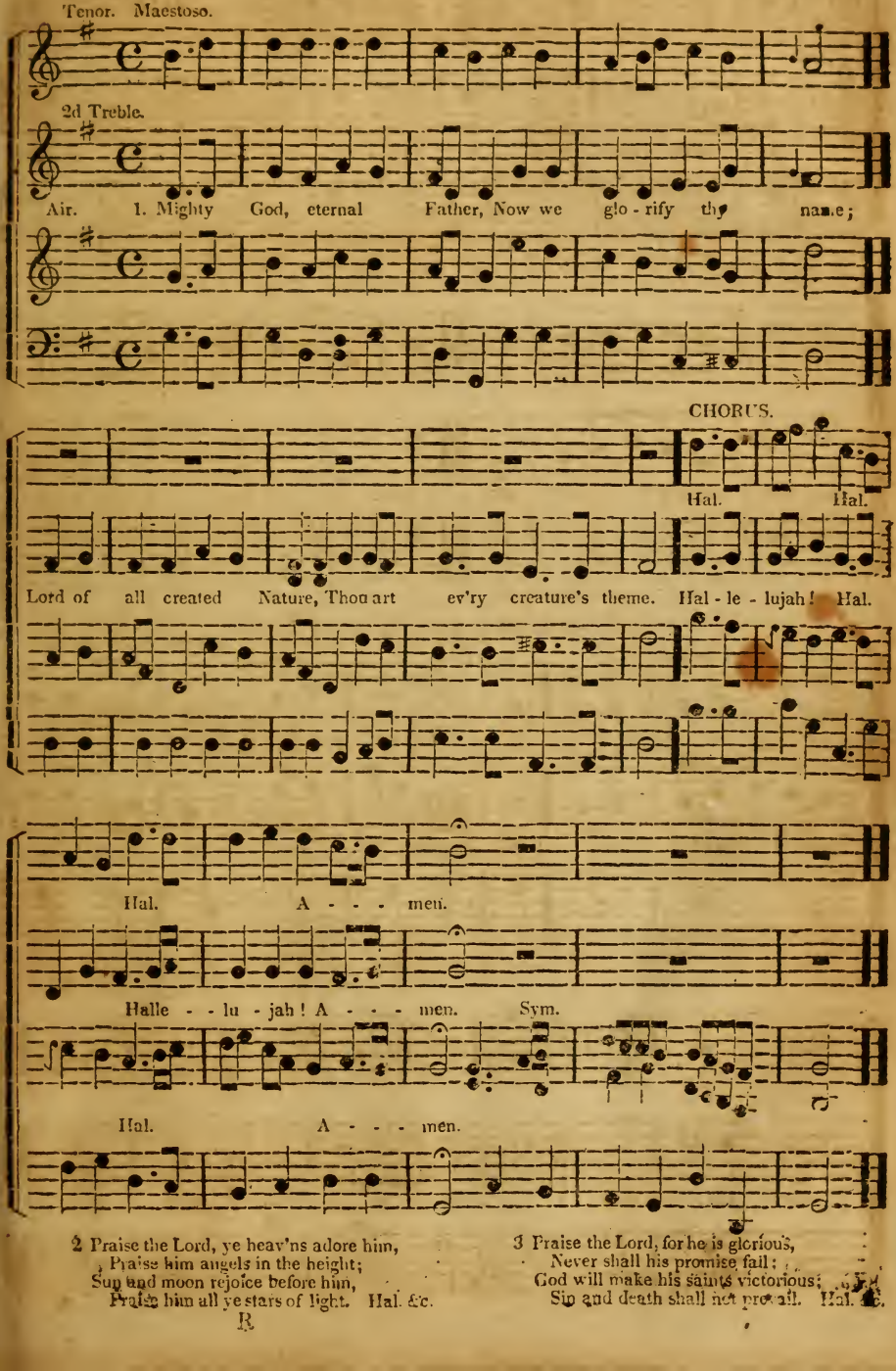
3 Glorious things of thee are spoken,
Zion, city of our God!
He whose word cannot be broken,
Form'd thee for his own abode.

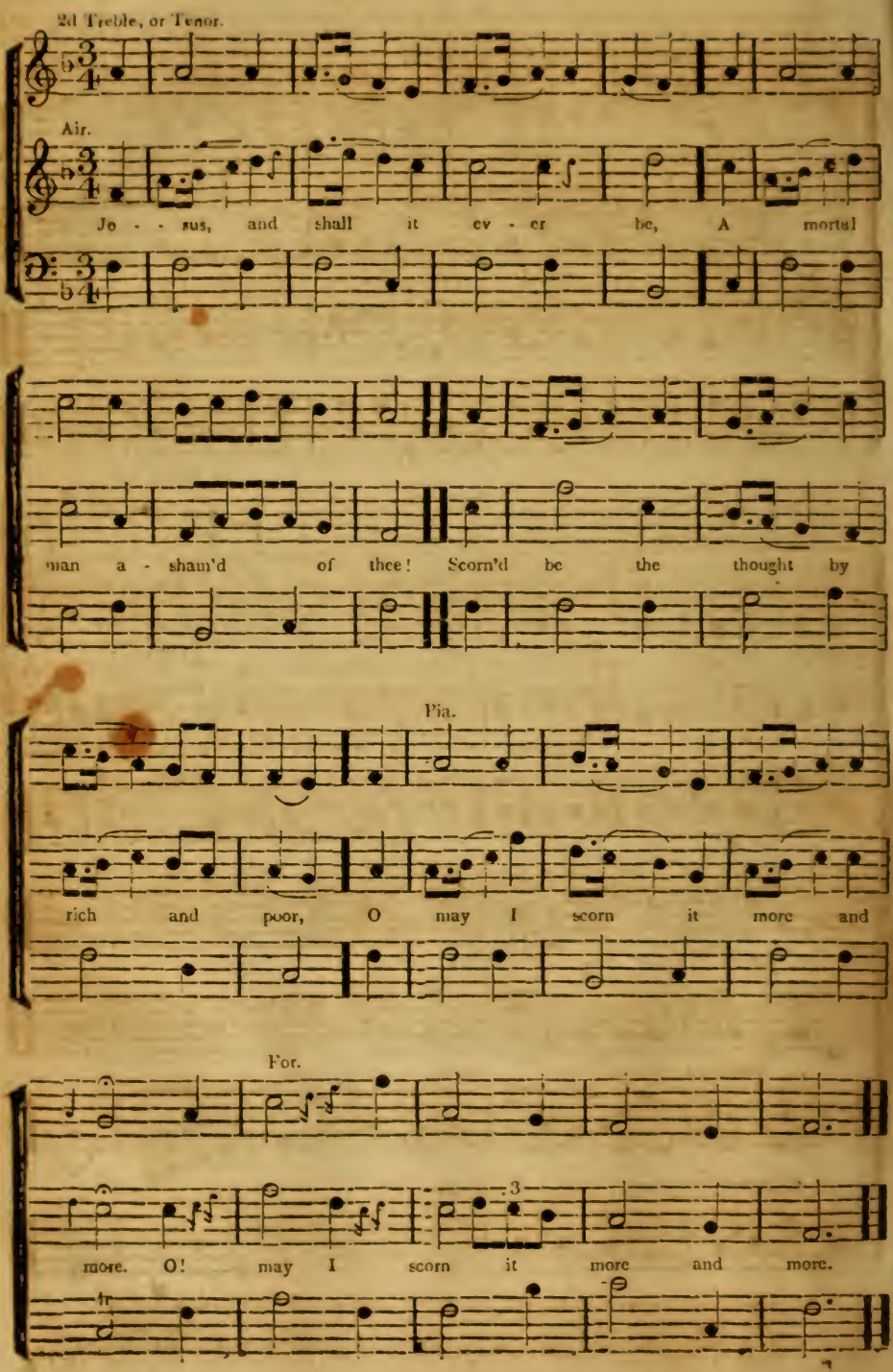
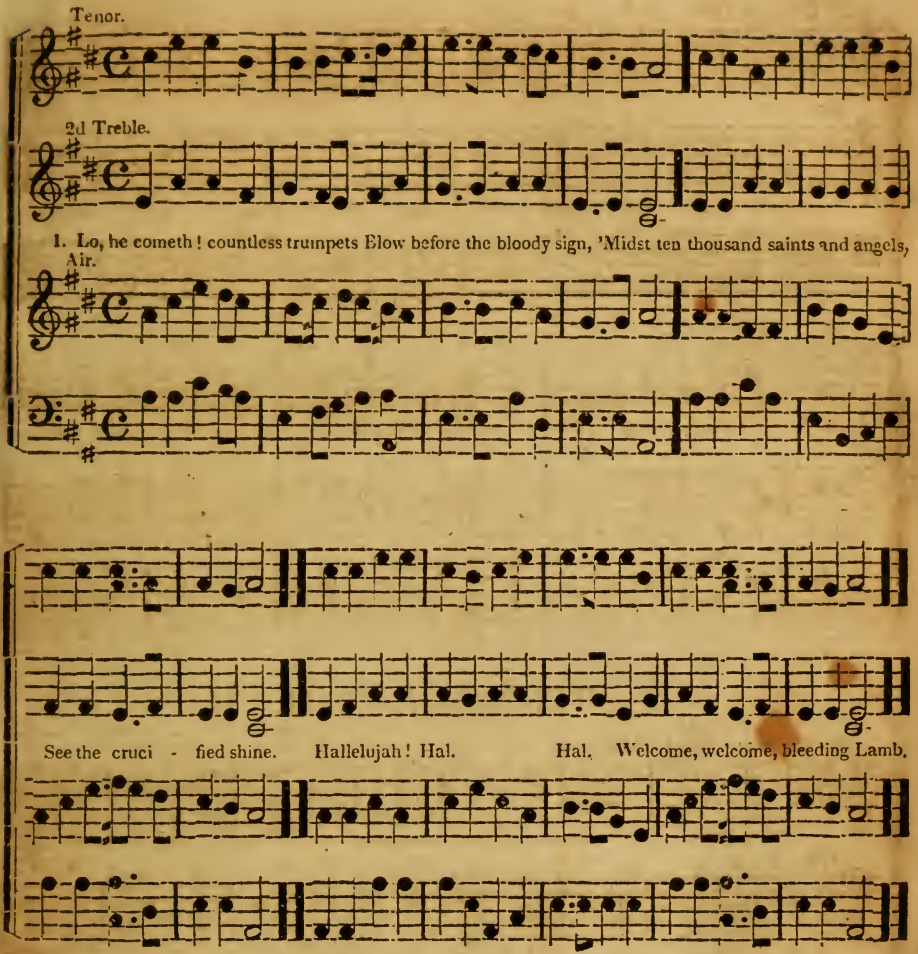
4 On the Rock of ages founded—
What can shake thy sure repose?
With salvation's walls surrounded,
Thou canst smile at all thy foes.

5 See, the streams of living waters,
Springing from eternal love,
Well supply thy sons and daughters,
And all fears of want remove.

6 Who can faint while such a river
Ever flows their thirst t'assuage?
—Grace, which, like the Lord, the giver,
Never fails, from age to age.

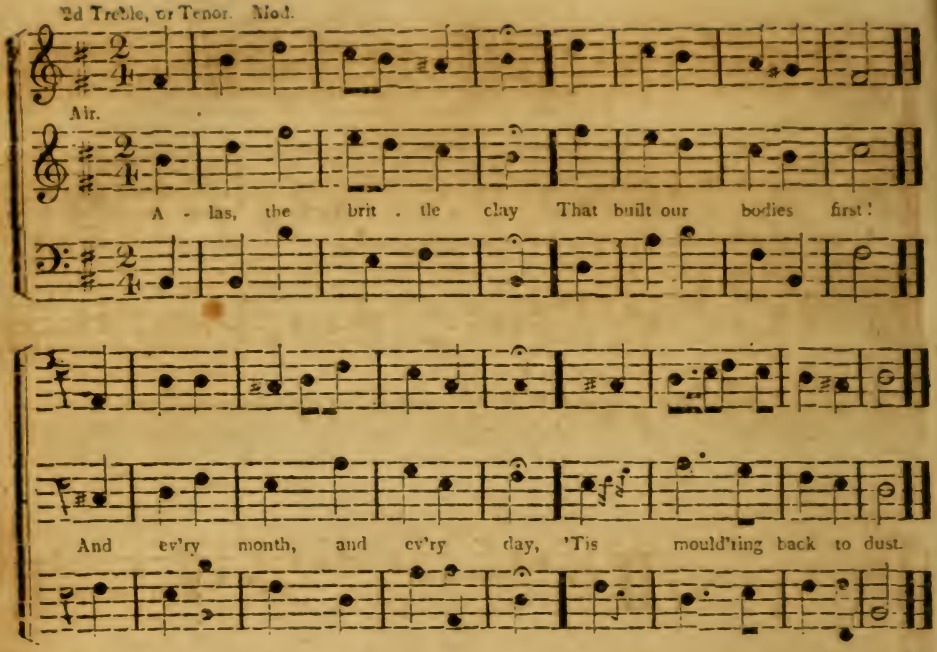
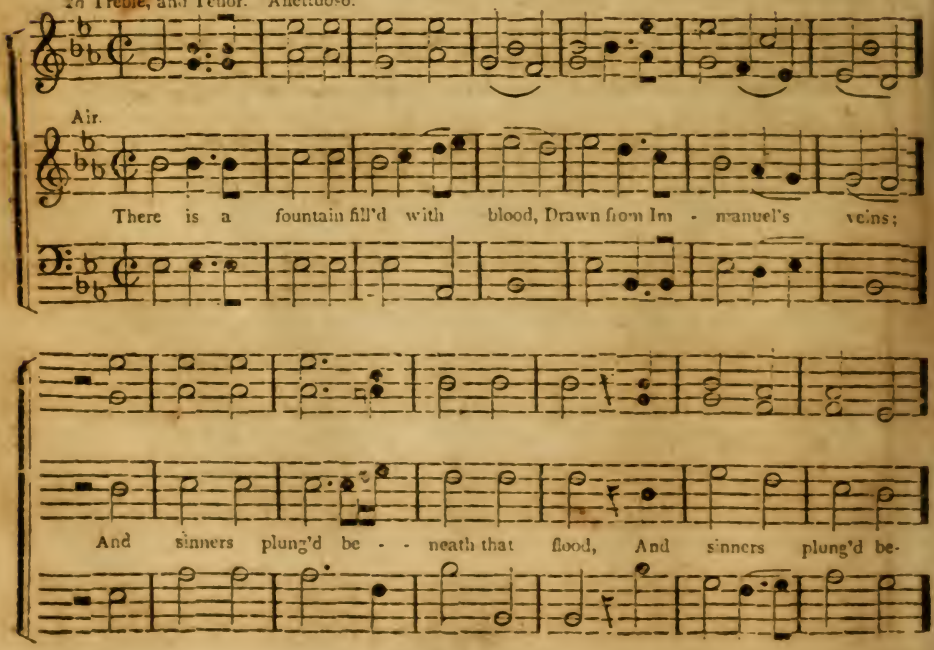

Tenor.
2d Treble.
Air Ye who de - light to serve the Lord, The honours of his name re - cord,
His sacred name for - - ever bless, Where'er the circ'ling sun displays
His rising beams or setting rays, Let land to land his pow'r con - fess.

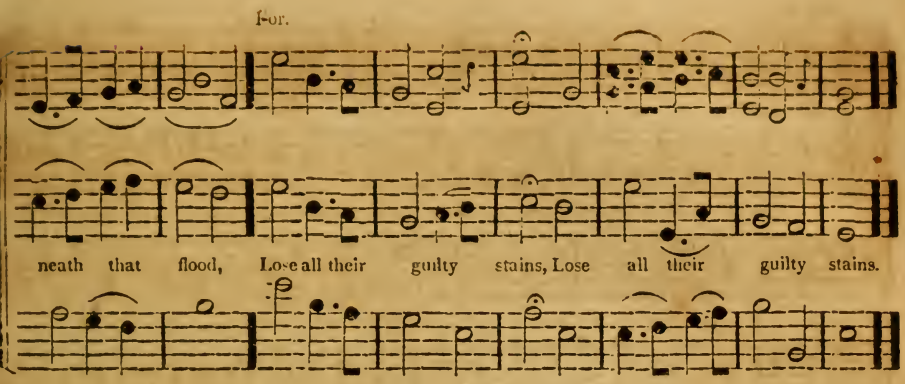
[This fine Air was written by Haydn, for the German nation. The celebrated Madame Catalani has sung it at her concerts at Vienna, accompanied by an orchestra of 300 performers—above the whole of whom her tones and articulations were distinctly recognised.]

2 Praise the Lord, ye heav'ns adore him,
Praise him angels in the height;
Sun and moon rejoice before him,
Praise him all ye stars of light. Hal. &c.

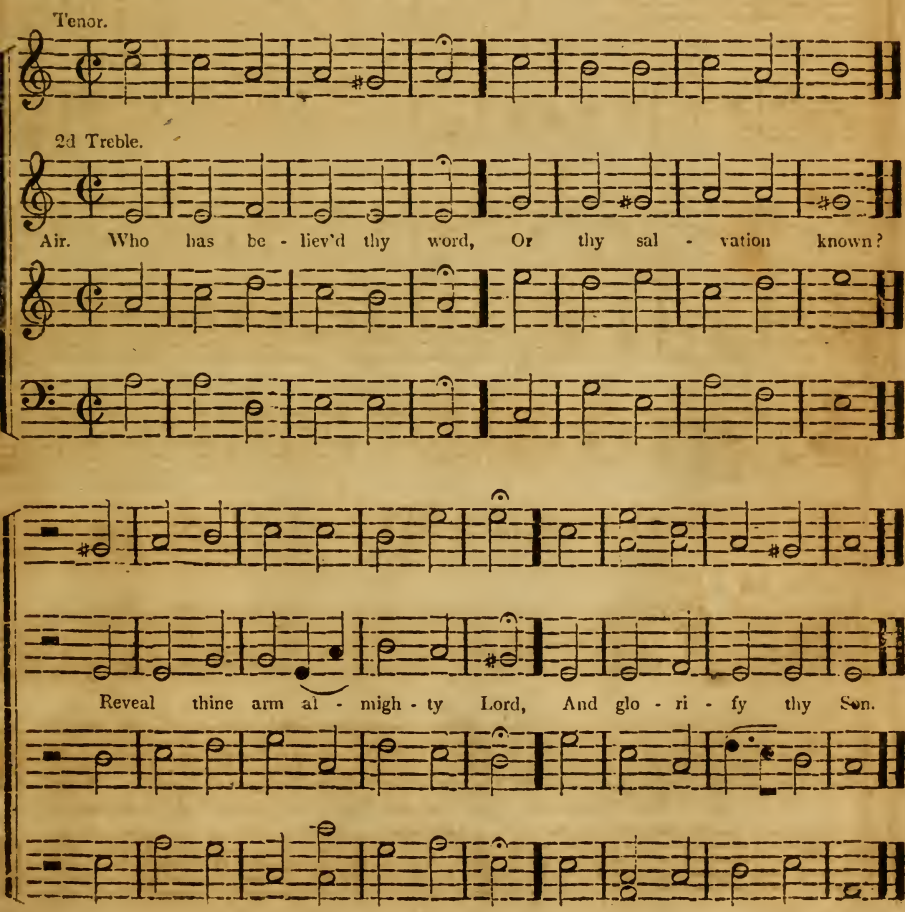
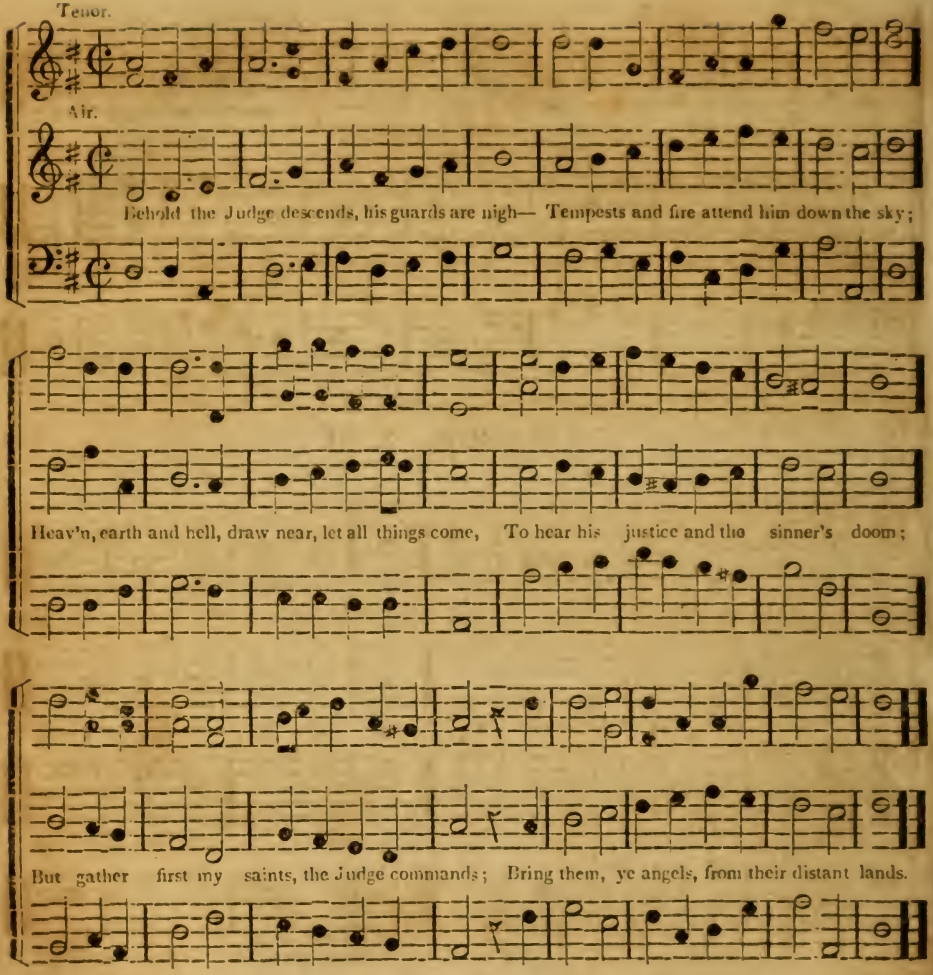
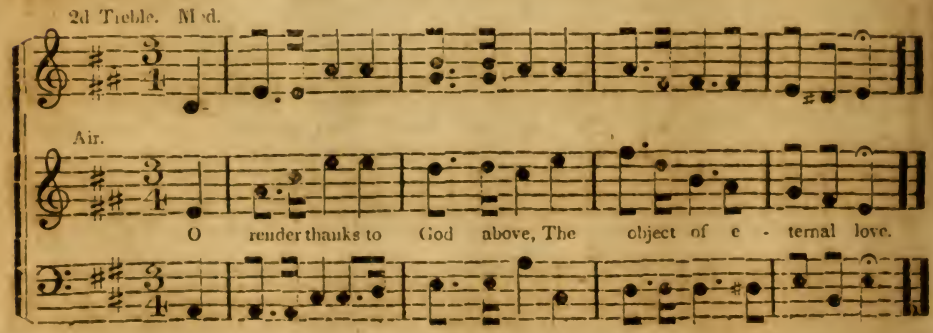
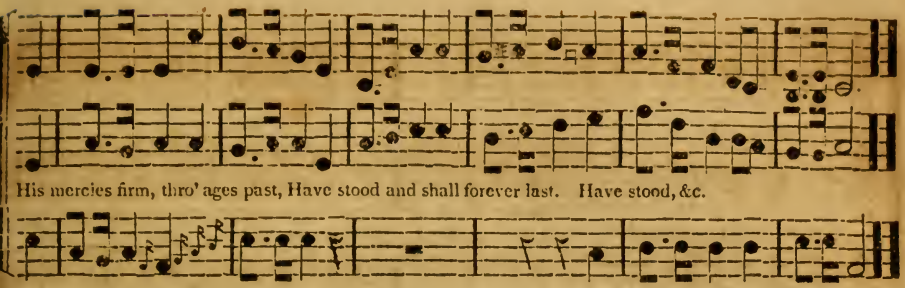
3 Praise the Lord, for he is glorious,
Never shall his promise fail;
God will make his saints victorious;
Sin and death shall not prevail. Hal. &c.

2d Treble, or Tenor.
Air.
Je - - sus, and shall it ev - er be, A mortal
man a - shaun'd of thee! Scorn'd be the thought by
Pia.
rich and poor, O may I scorn it more and
For.
more. O! may I scorn it more and more.

2 Ev'ry island, sea, and mountain,
Heaven and earth shall flee away;
All who hate him must ashamed
Hear the trump proclaim the day,
Come to judgement,
Stand before the Son of Man.

3 Saints, who love him, view his glory,
Shining in his bruised face;
See him seated on the rainbow;
Now his people's head shall raise.
Happy mourners!
Lo! in clouds, he comes, he comes.

4 Now redemption, long expected,
See in solemn pomp appear;
All his people, once despised,
Now shall meet him in the air,
Hallelujah!
Now the promis'd kingdom's come.

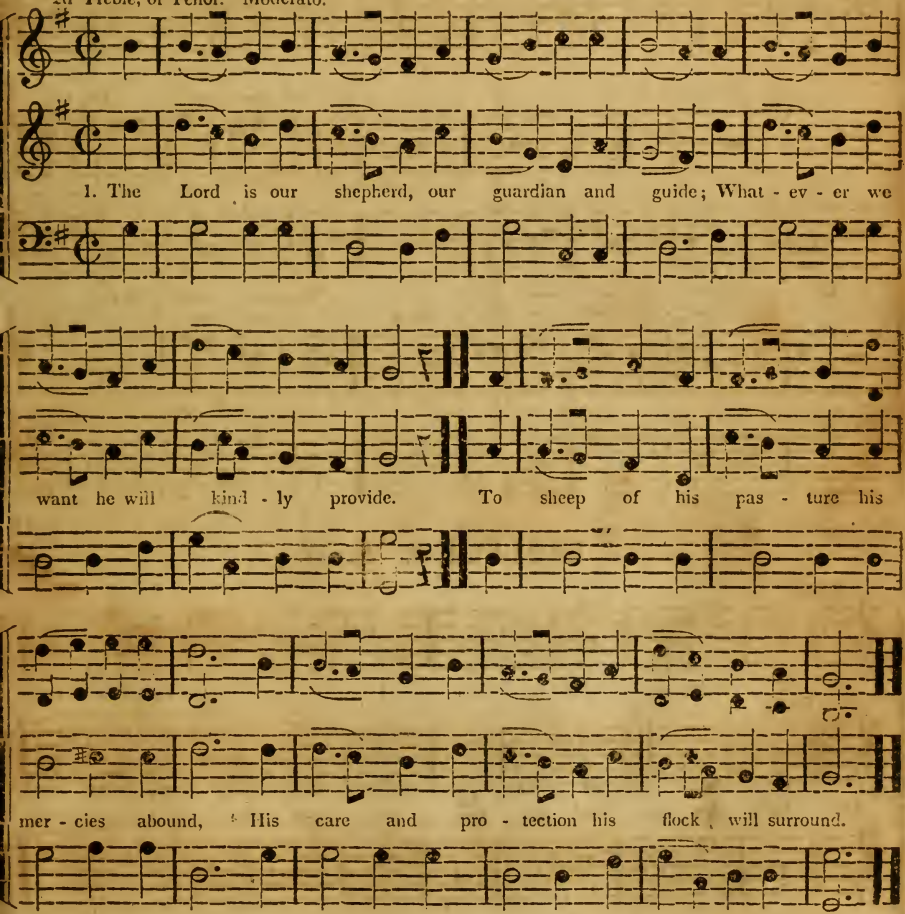
5 View him smiling, now determin'd
Ev'ry evil to destroy!
All the nations now shall sing him
Songs of everlasting joy.
Hallelujah!
Hallelujah, come Lord, come.

TUNBRIDGE. C. M.

For.



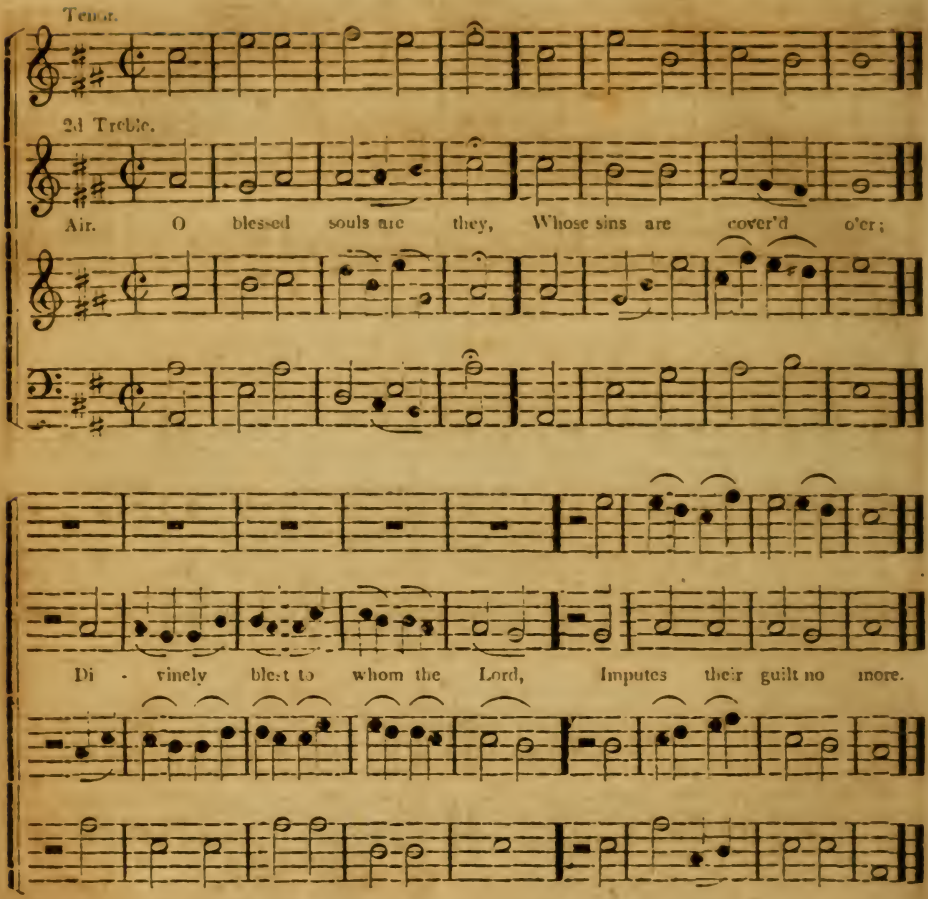
ORANGE. S. M.

VANHALL'S HYMN. L. M.



Hy. 27, Select. TRIO. 11s. *German.*

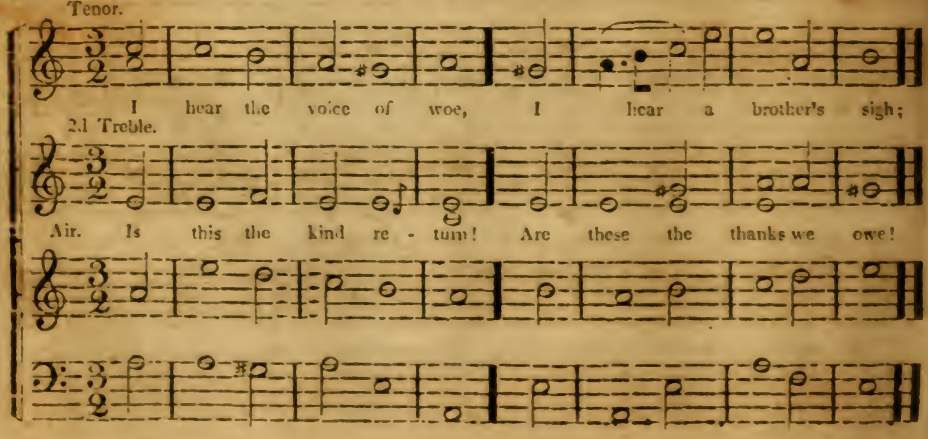
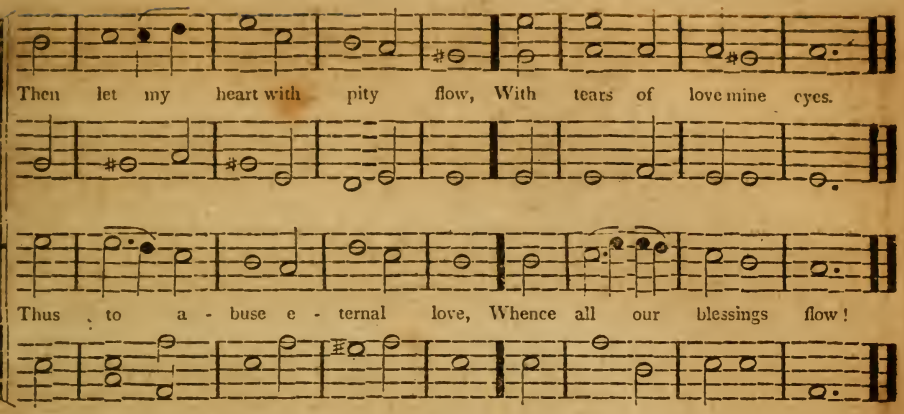
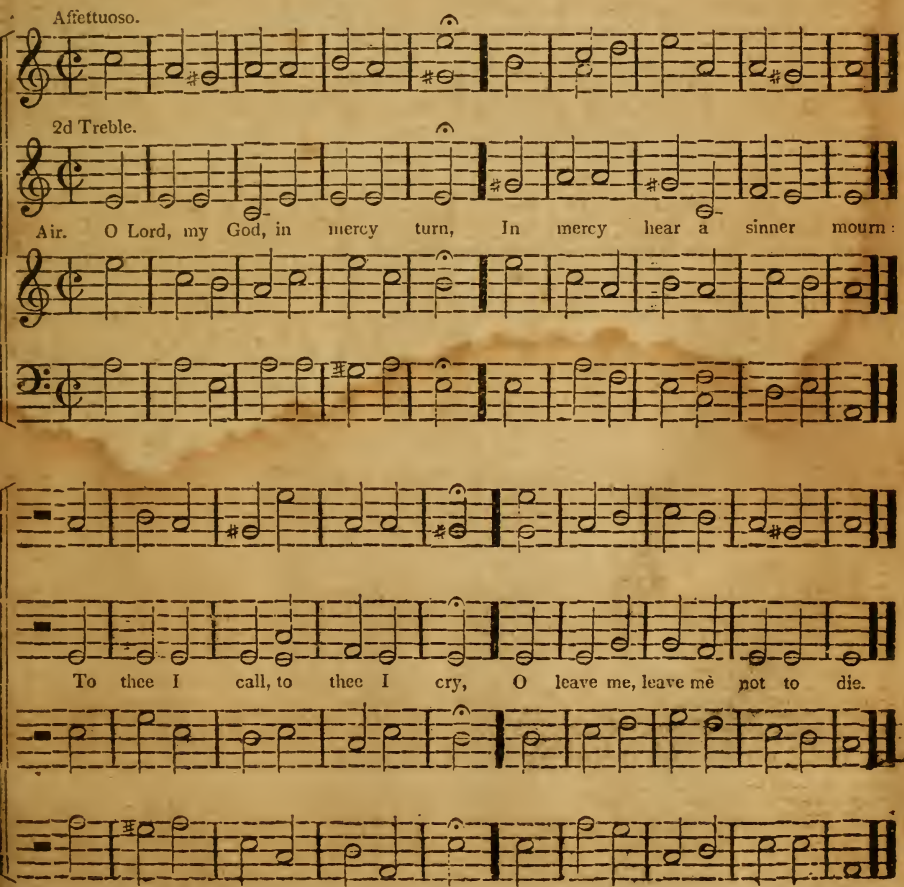
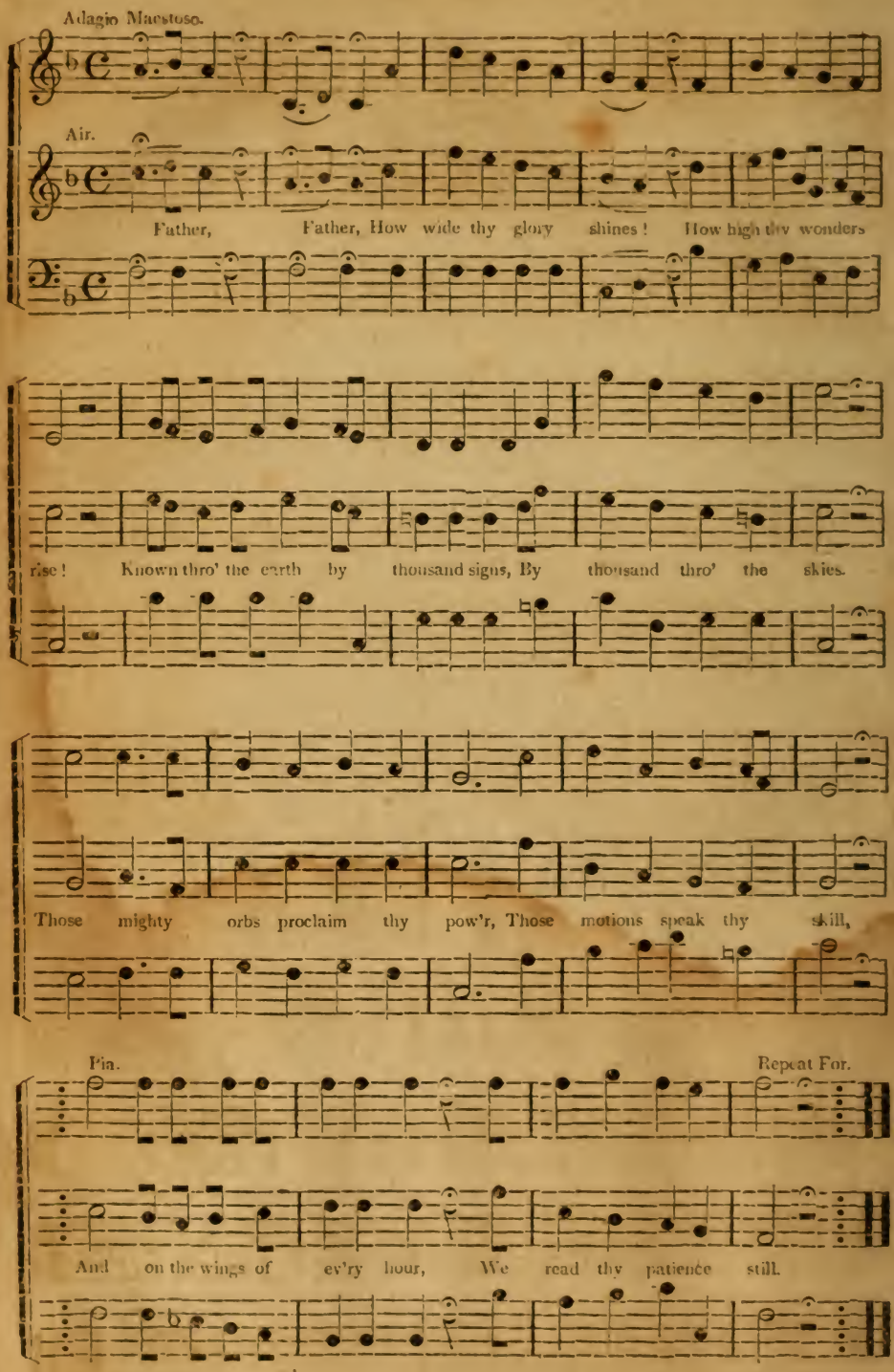
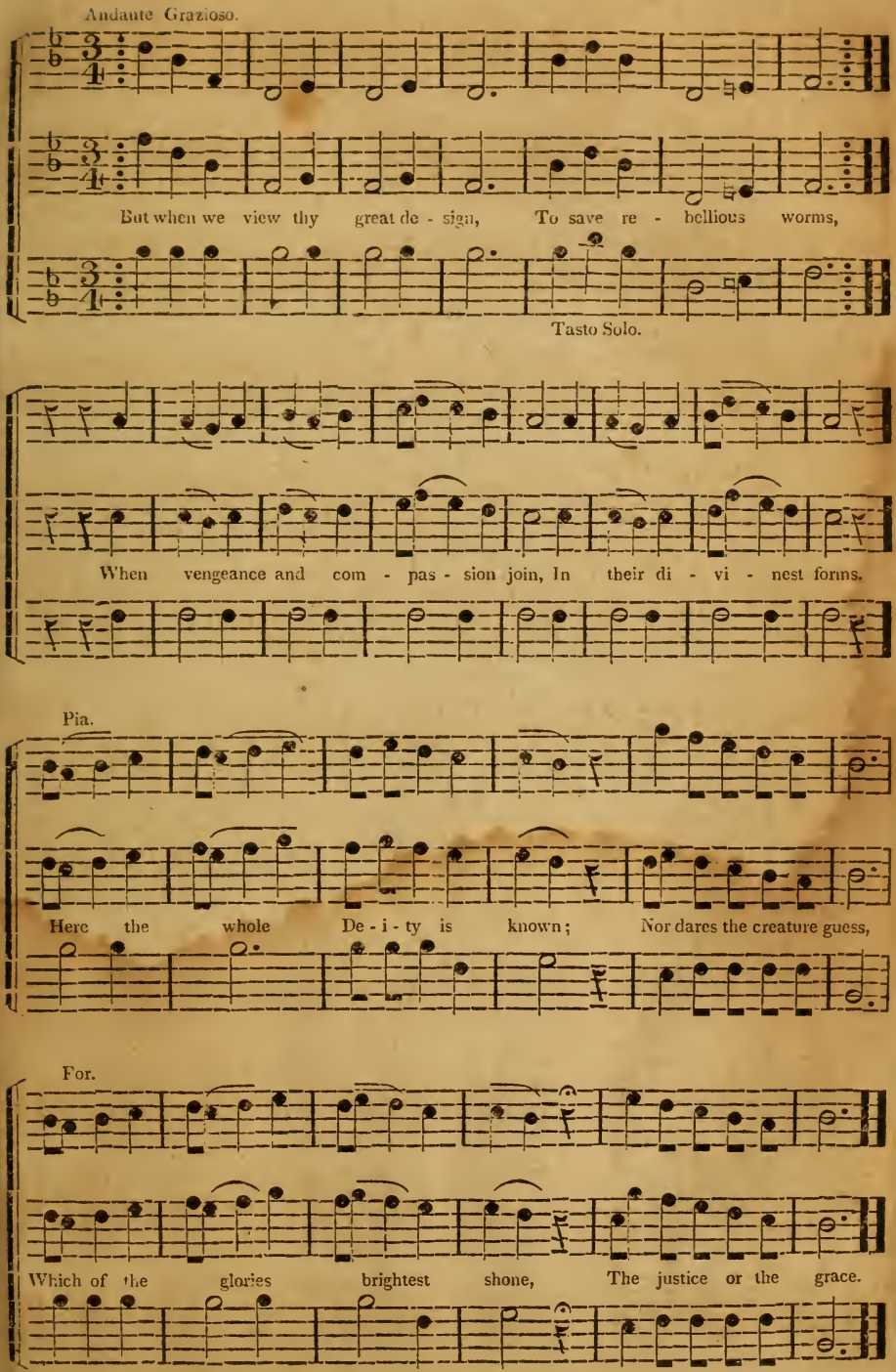
2d Treble, or Tenor. Moderato.

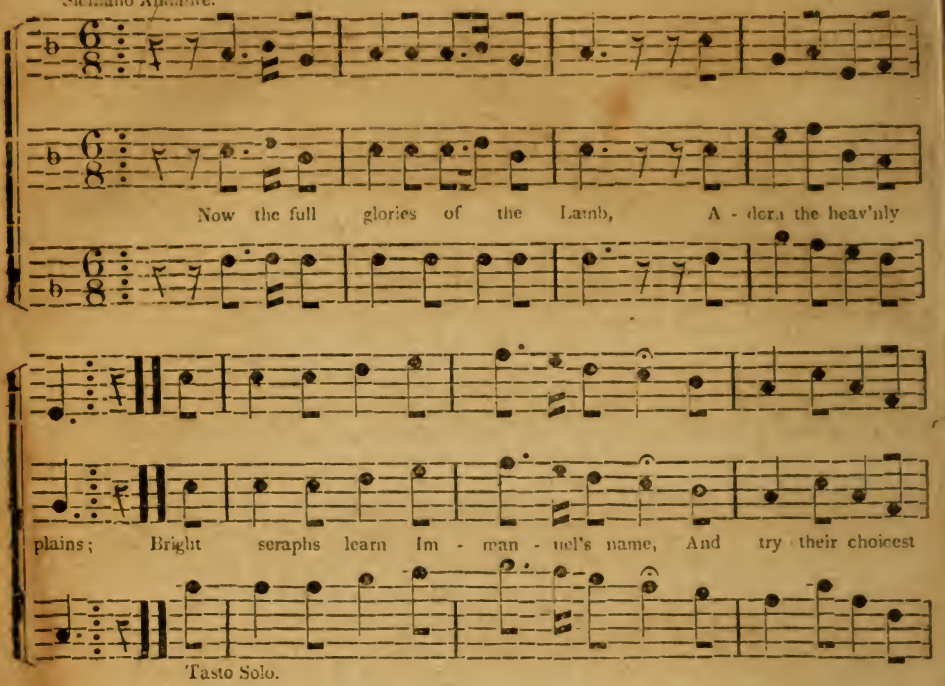
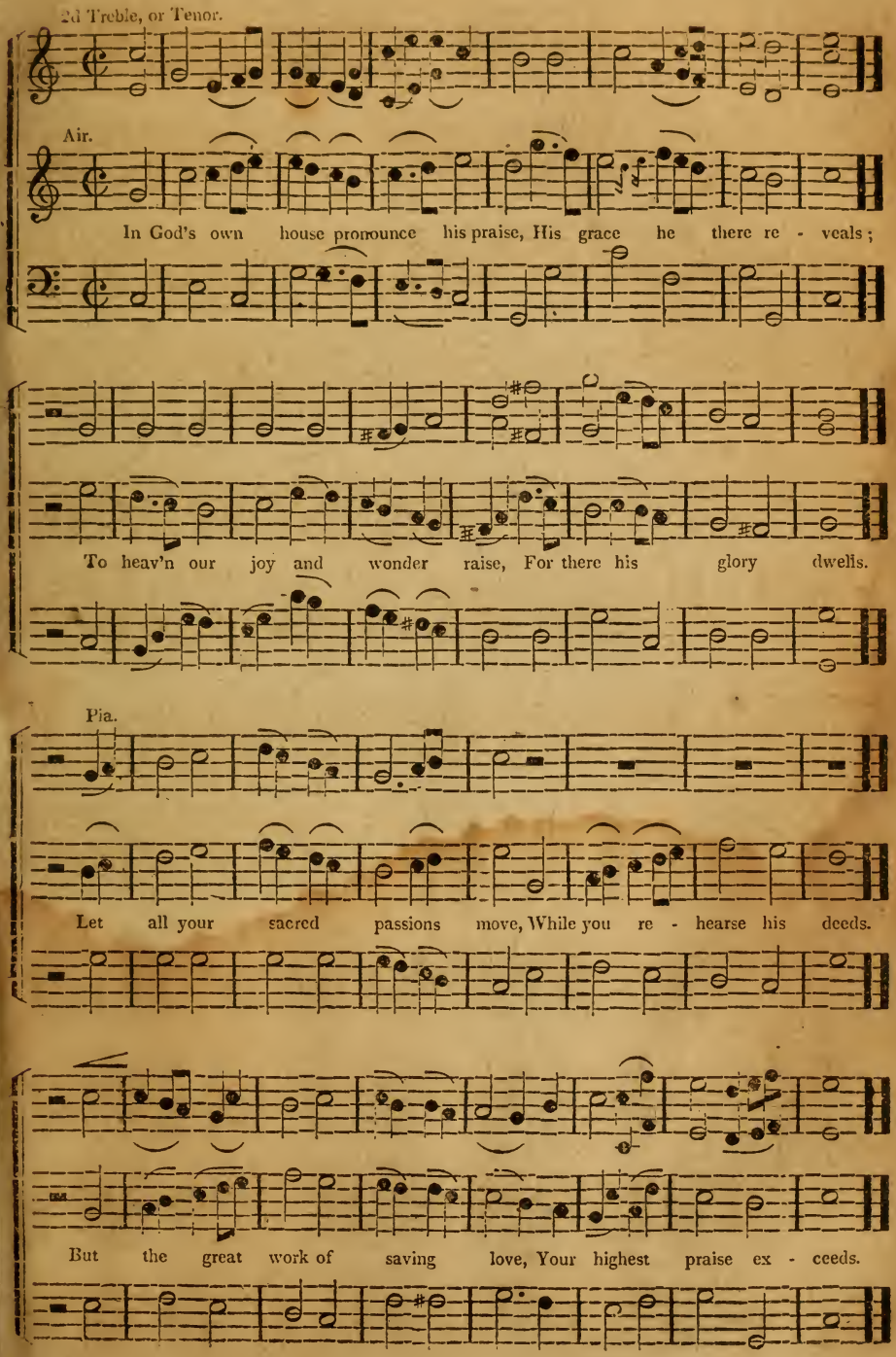
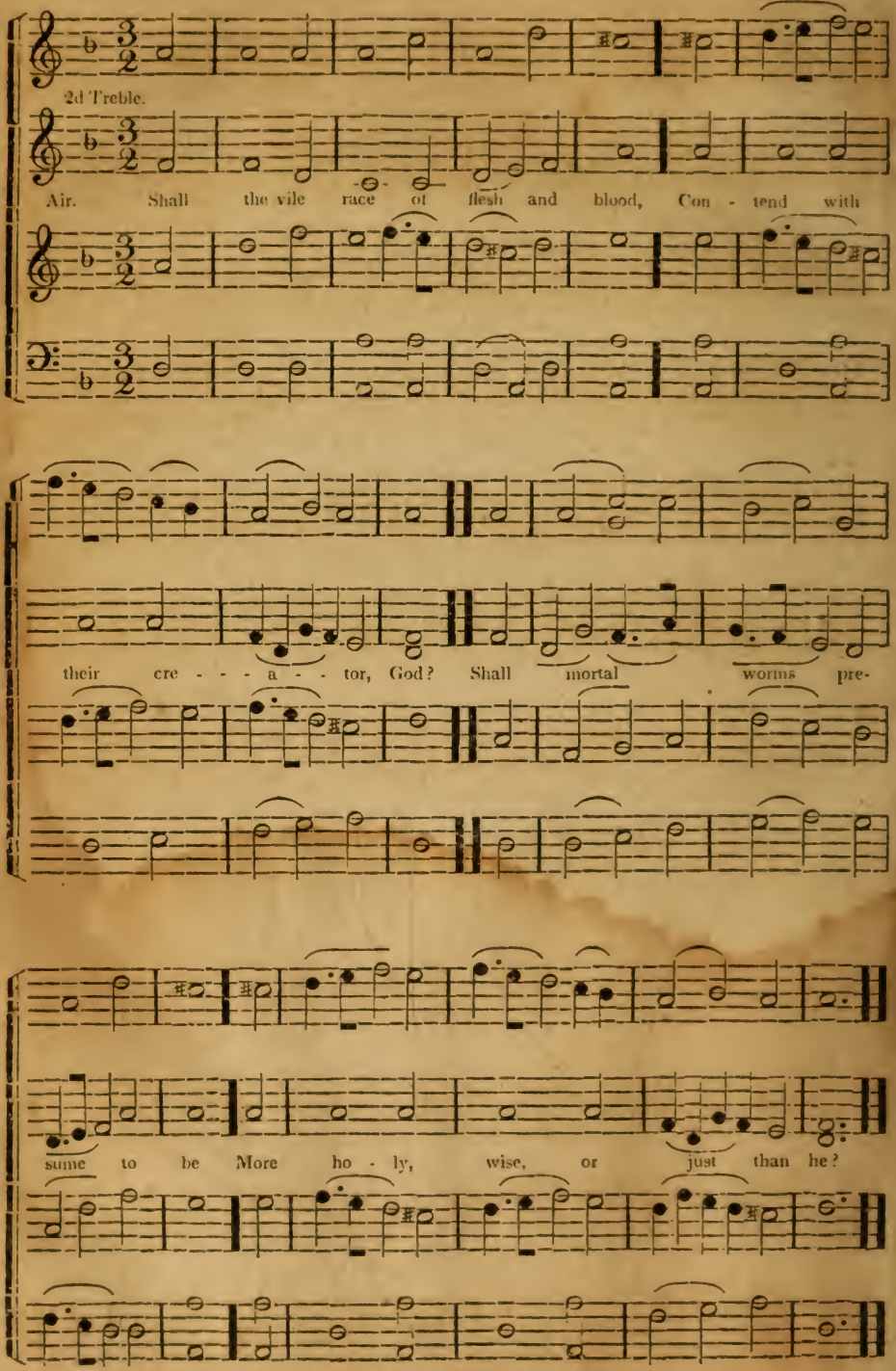


2 Then trust him, and fear him; thy life is secure,
His wisdom is perfect, supreme is his power;
In love he corrects thee, thy soul to refine,
To make thee at length in his likeness to shine.

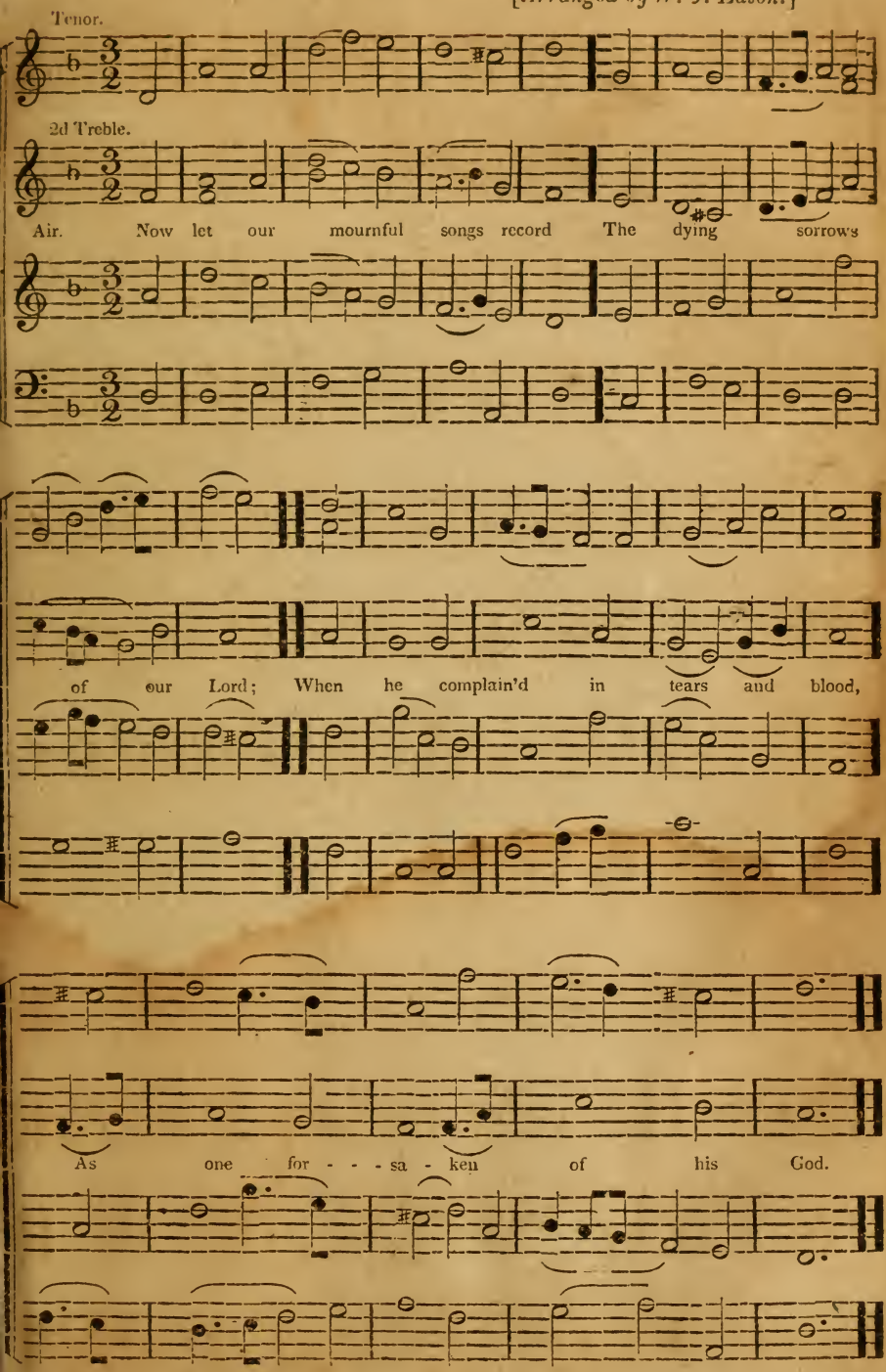
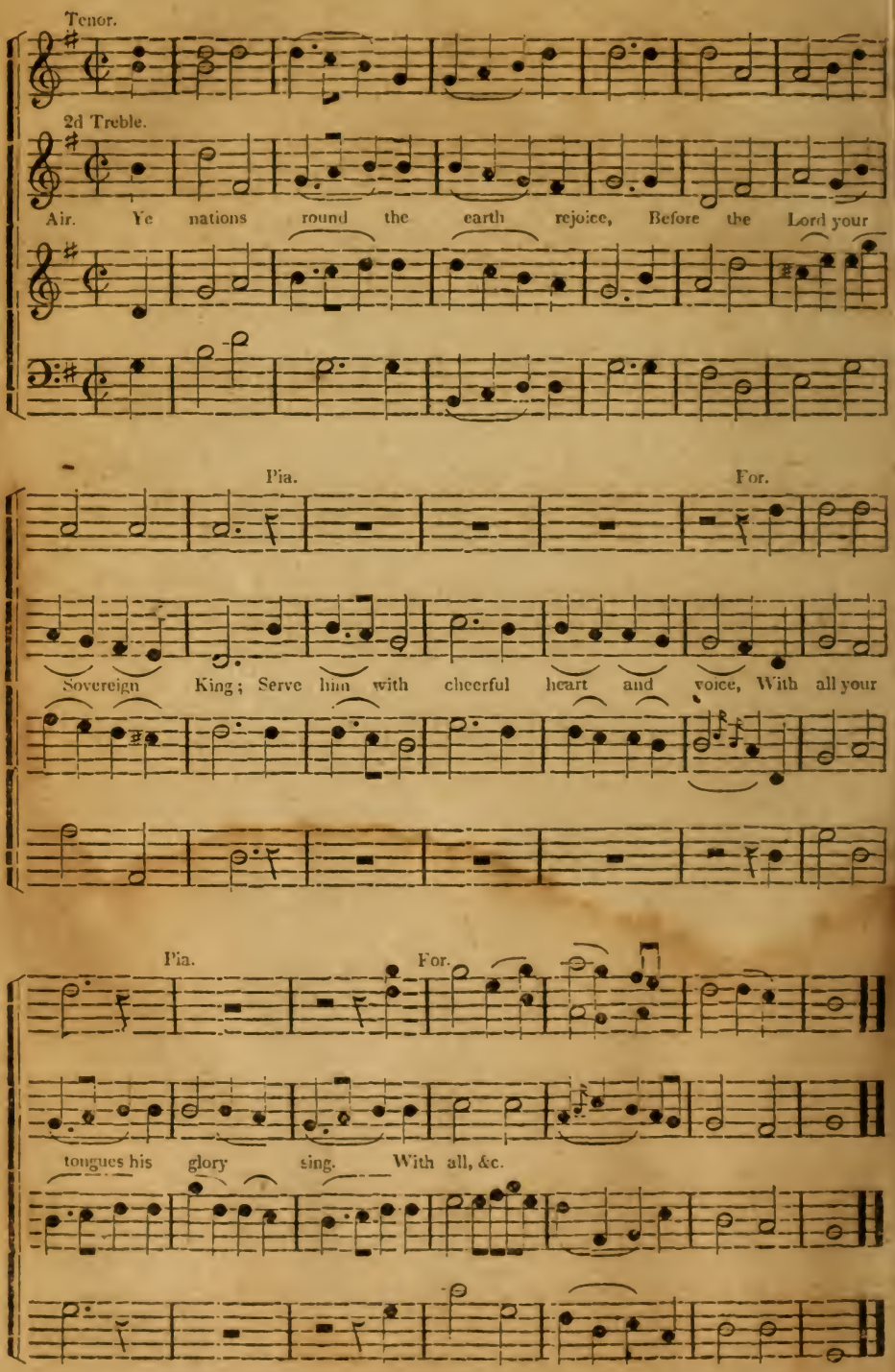
3 Come saints, and adore him, and bow at his feet!
O! give him the glory, the praise that is meet;
Let joyful hosannas unceasing arise,
And join the full chorus that gladdens the skies.

Tenor.
2d Treble.
Air. O blessed souls are they, Whose sins are cover'd o'er;
Di - vinely blest to whom the Lord, Imputes their guilt no more.

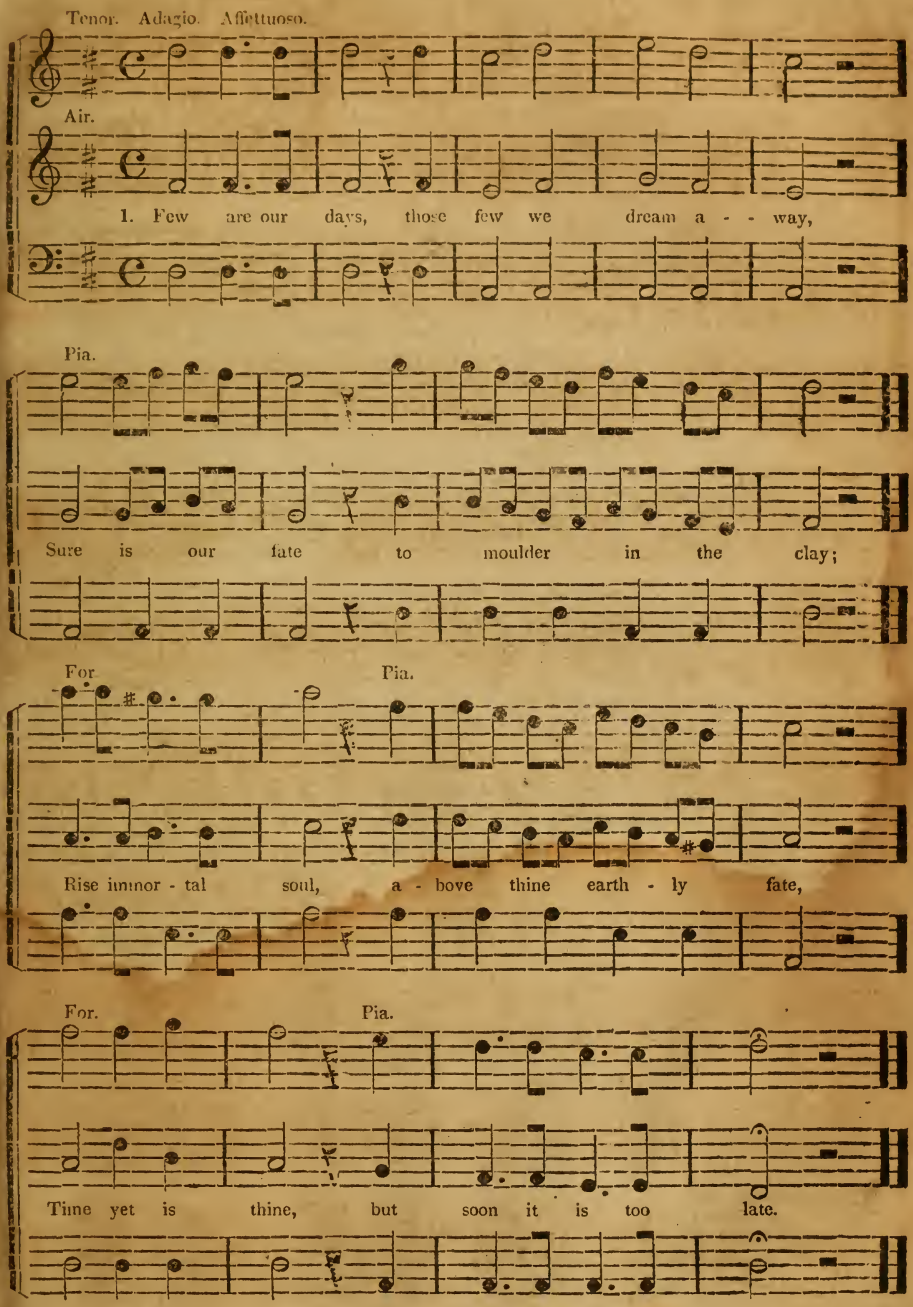
GUILFORD. S. M.


Tenor.
I hear the voice of woe, I hear a brother's sigh;
2d Treble.
Air. Is this the kind re - turn! Are these the thanks we owe!

KIRKSTREET. L. M. *Templi Carmina.*

Adagio Maestoso.
Air.
Father, Father, How wide thy glory shines! How high thy wonders
rise! Known thro' the earth by thousand signs, By thousand thro' the skies.
Those mighty orbs proclaim thy pow'r, Those motions speak thy skill,
Pia.
Repeat For.
And on the wings of ev'ry hour, We read thy patience still.

Andante Grazioso.
But when we view thy great de - sign, To save re - bellious worms,
Tasto Solo.
When vengeance and com - pas - sion join, In their di - vi - nest forms.
Pia.
Here the whole De - i - ty is known; Nor dares the creature guess,
For.
Which of the glories brightest shone, The justice or the grace.

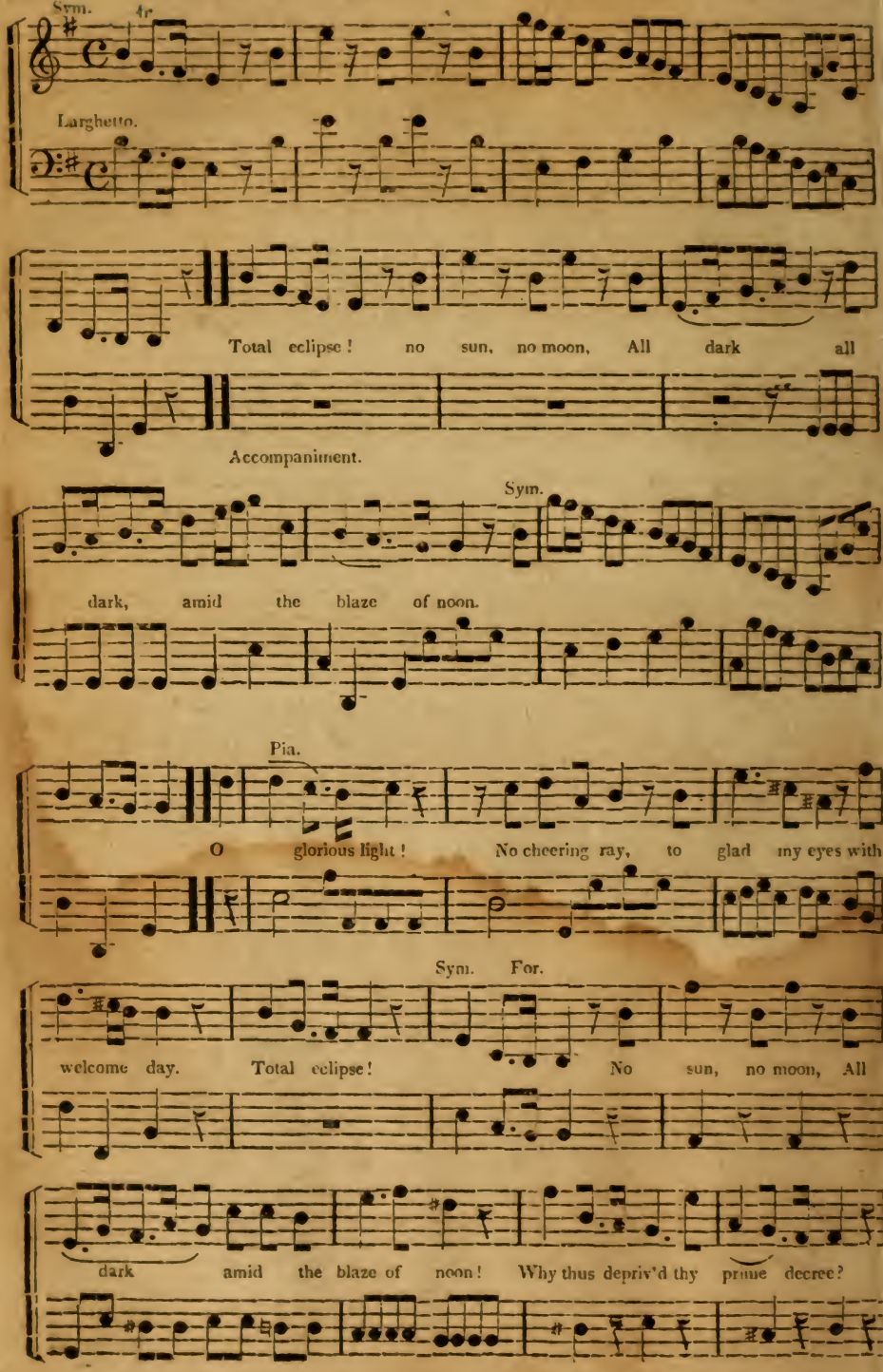
Siciliano Andante.

2d Treble, or Tenor.
Air.
In God's own house pronounce his praise, His grace he there re - veals;
To heav'n our joy and wonder raise, For there his glory dwells.
Pia.
Let all your sacred passions move, While you re - hearse his deeds.
But the great work of saving love, Your highest praise ex - ceeds.

2d Treble.
Air. Shall the vile race of flesh and blood, Con - tend with
their cre - - - a - - tor, God? Shall mortal worms pre-
sume to be More ho - ly, wise, or just than he?

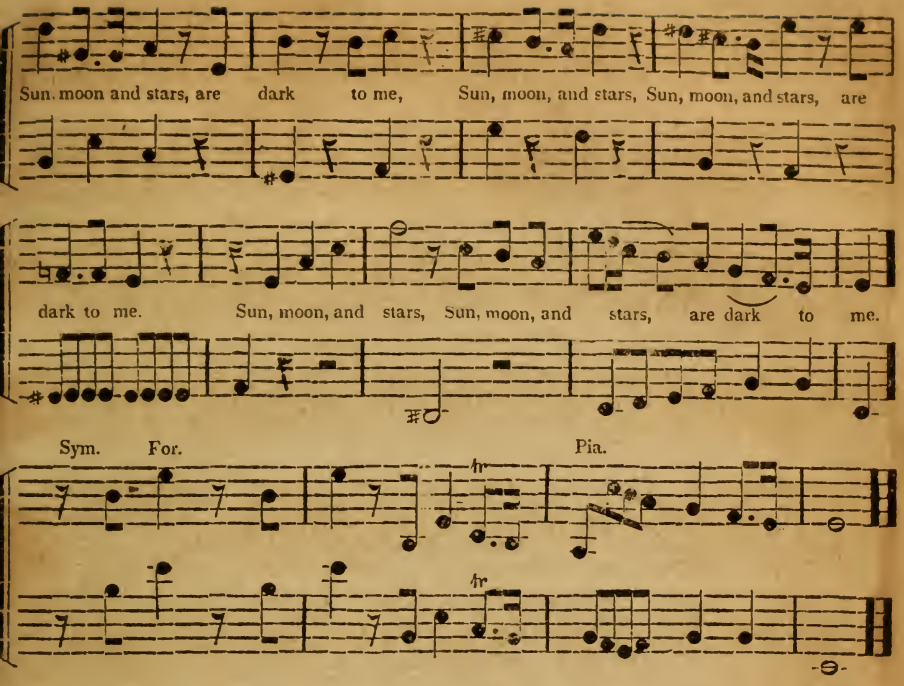
[*Arranged by W. J. Edson.*]



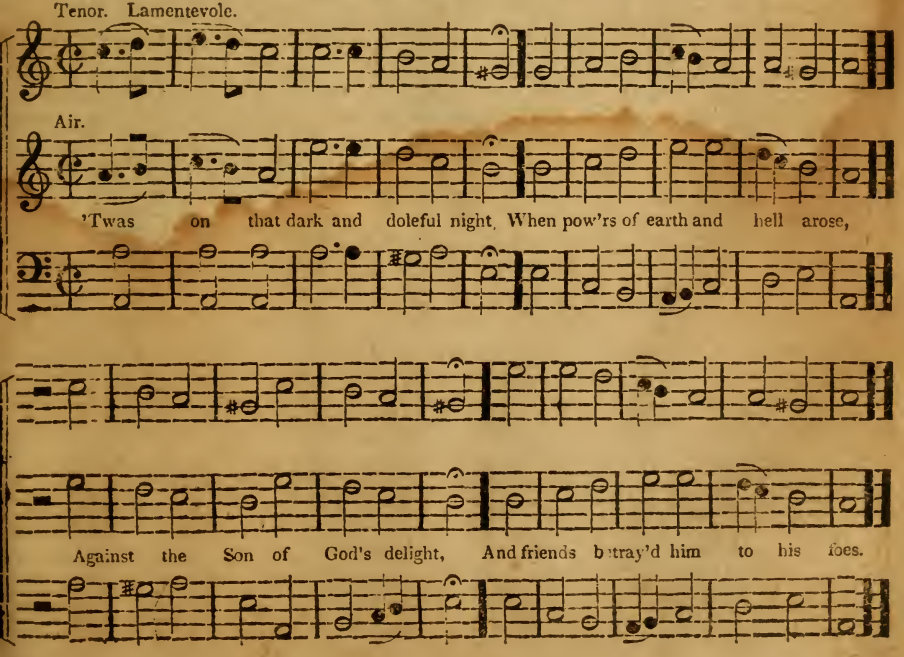
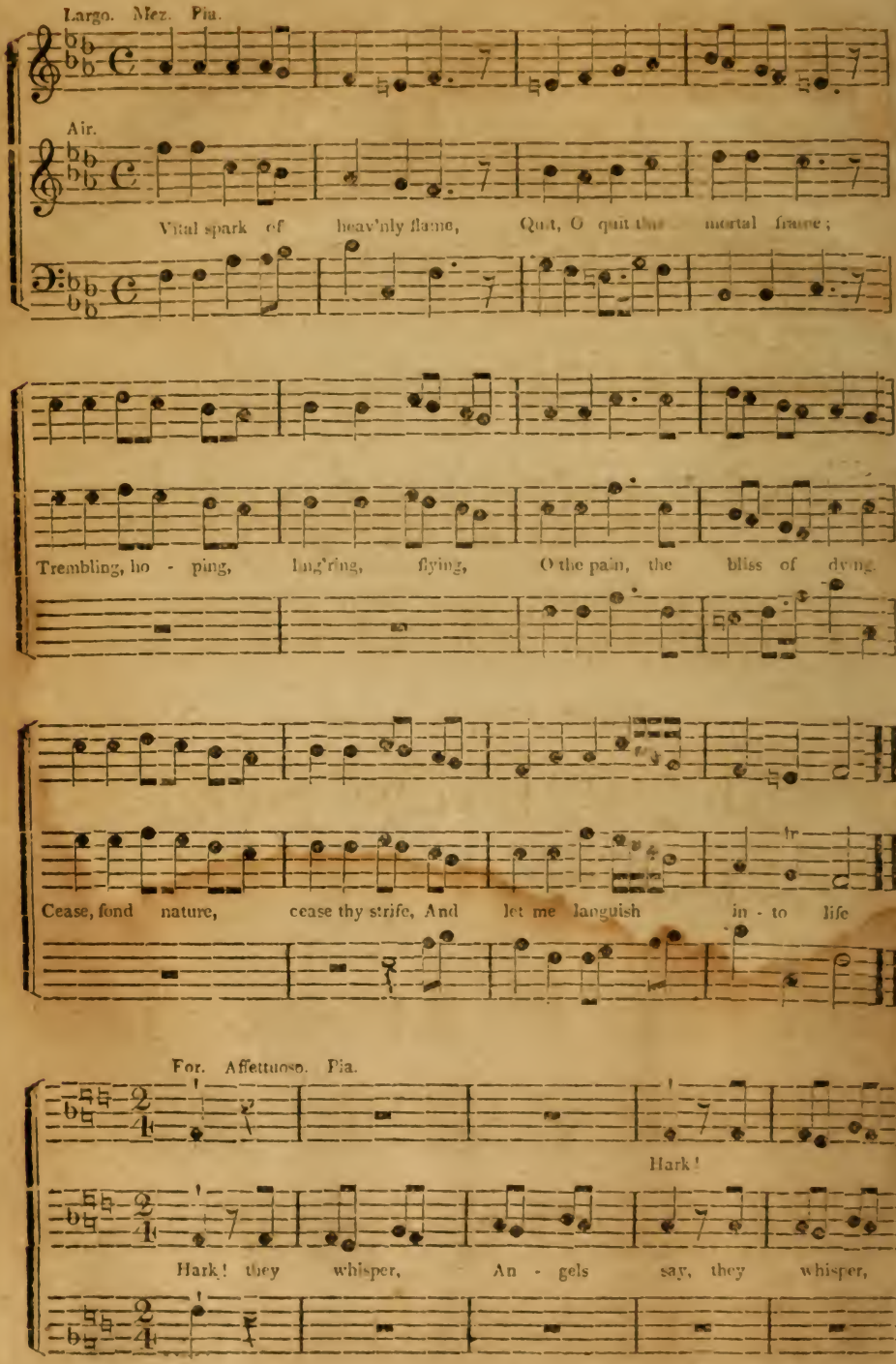
Tenor.
2d Treble.
Air. Ye nations round the earth rejoice, Before the Lord your
Pia.
For.
Sovereign King; Serve him with cheerful heart and voice, With all your
Pia.
For.
tongues his glory sing. With all, &c.

2 Lo, midnight's gloom invites the pensive mind,
Pale is the scene, but shadows there you'll find;
Rise, immortal soul, shun glooms, pursue thy flight,
Lest hence thy fate be like the gloomy night.

3 Hark, from the grave, oblivion's doleful tone,
There shall our names be moulder'd like our bones;
Rise, immortal soul, that hence thy fame may shine,
Time flies and ends, eternity is thine.

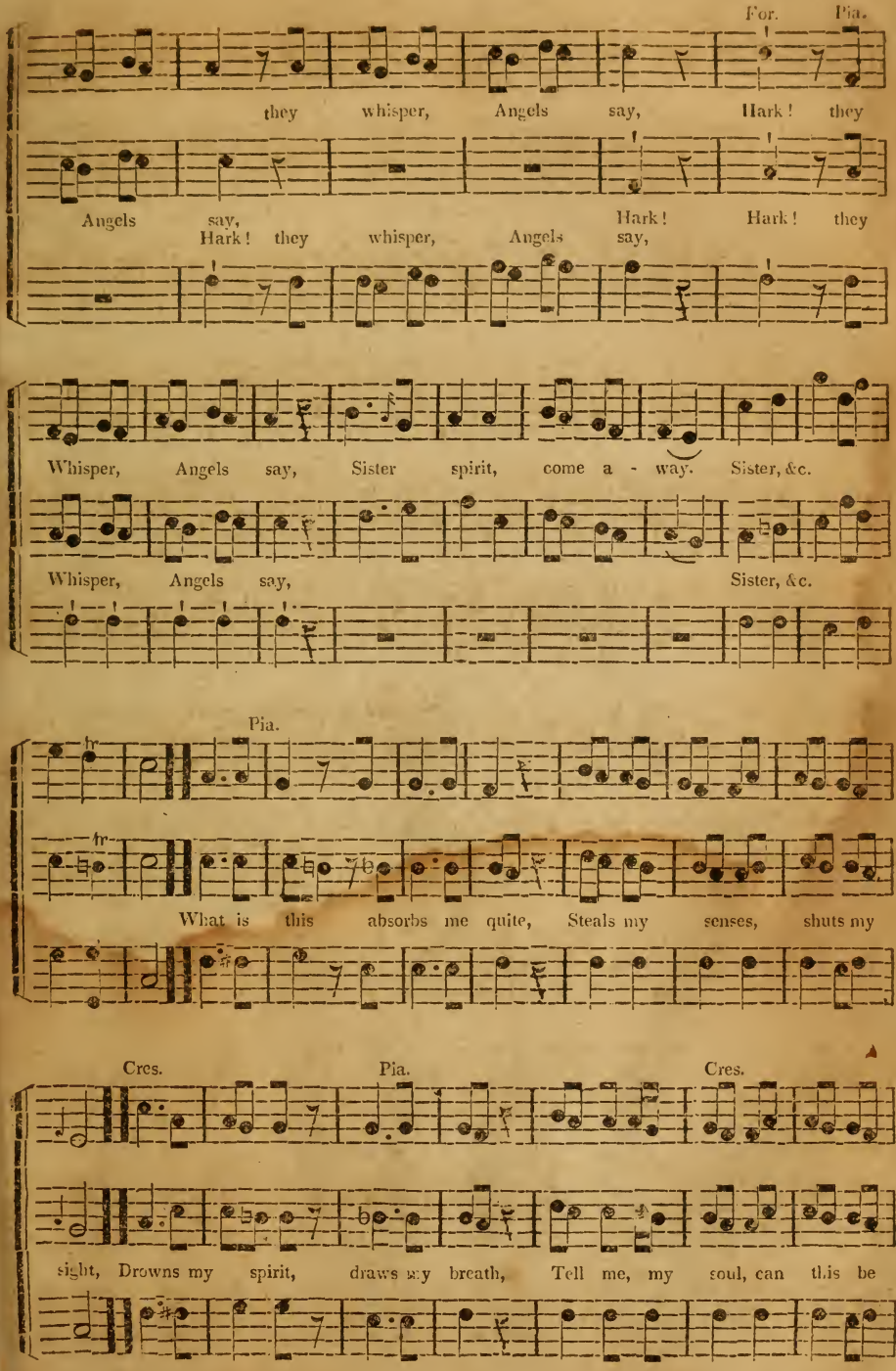
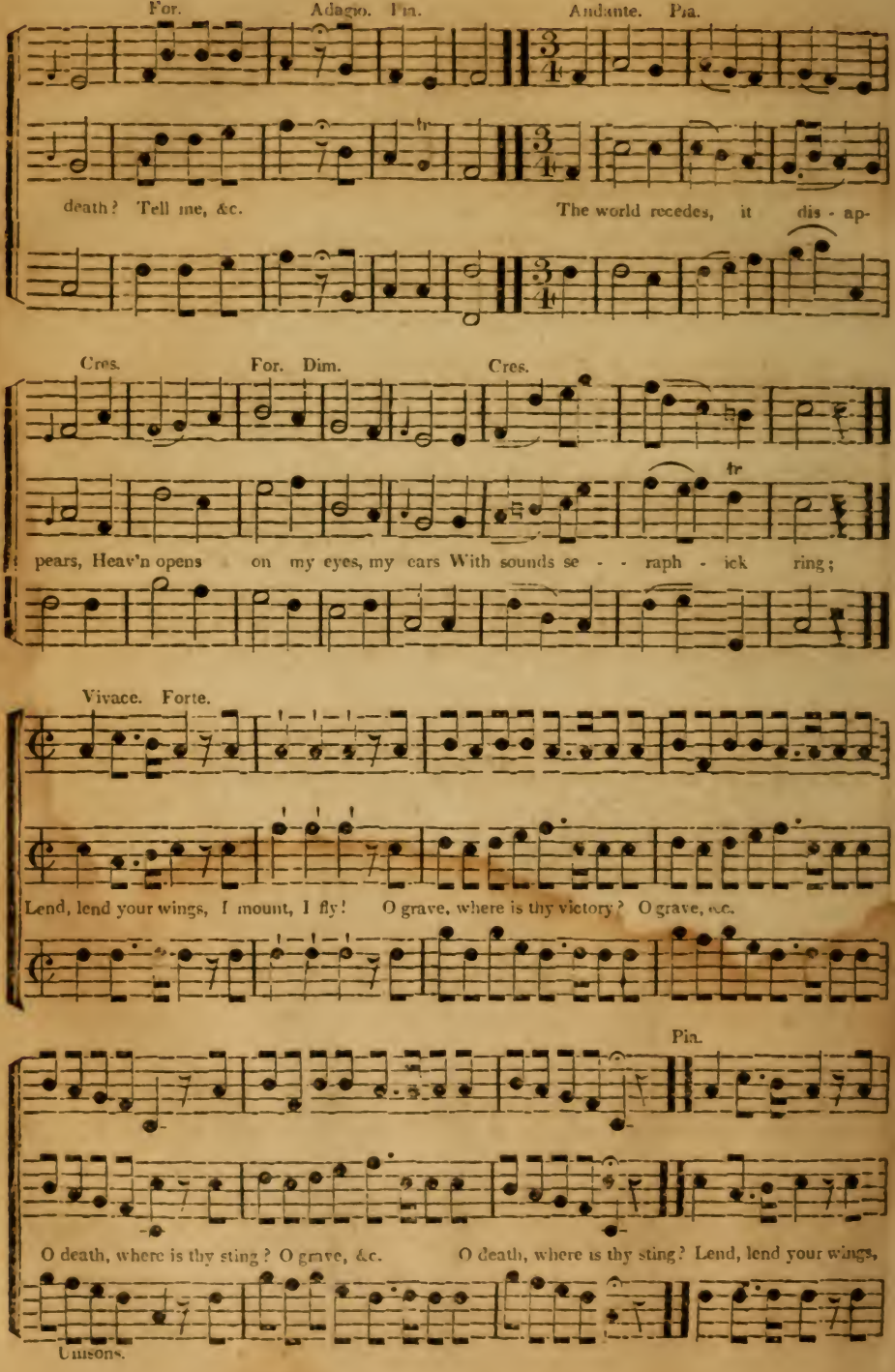
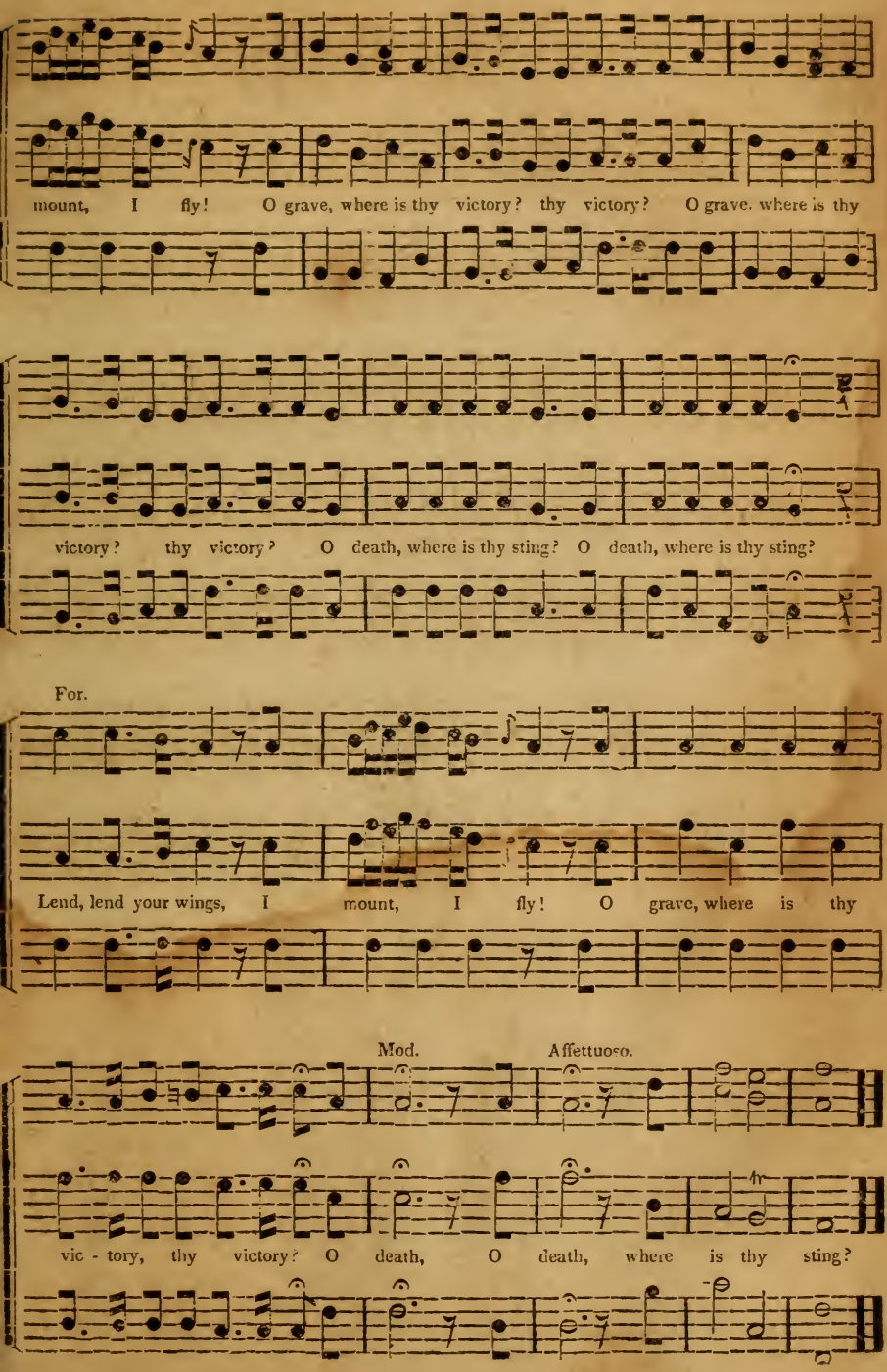
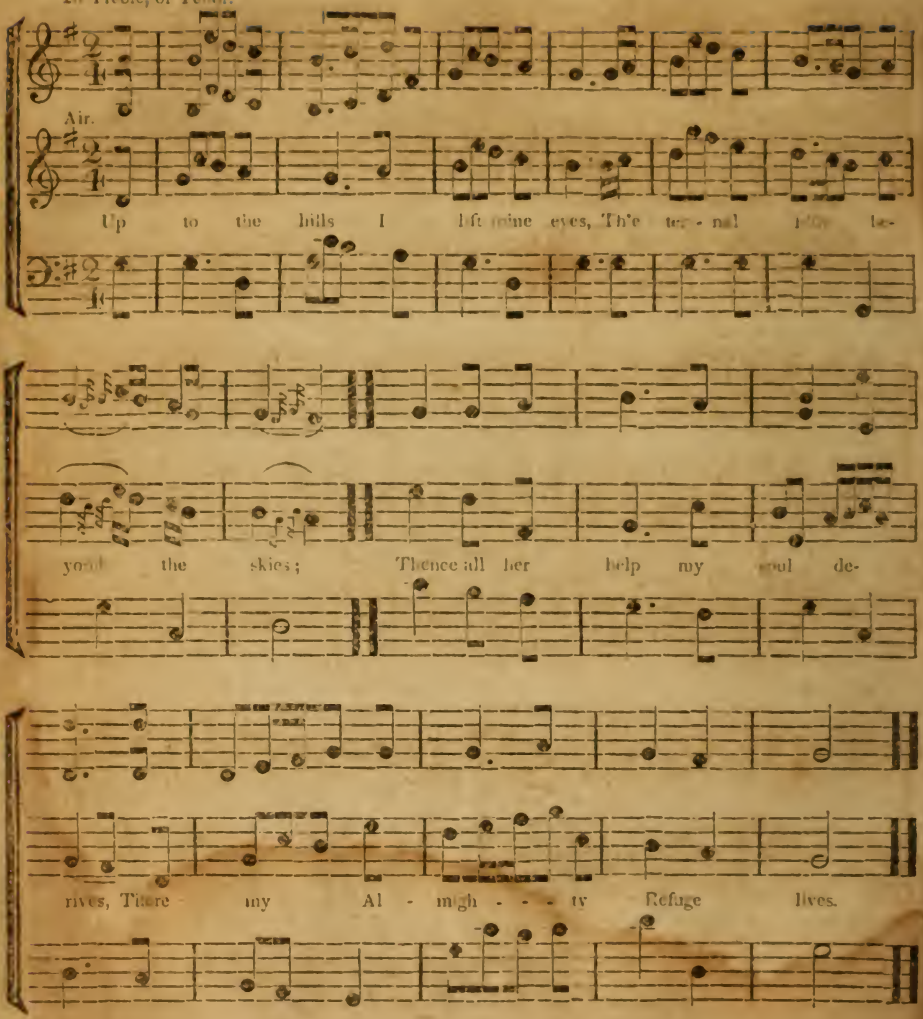
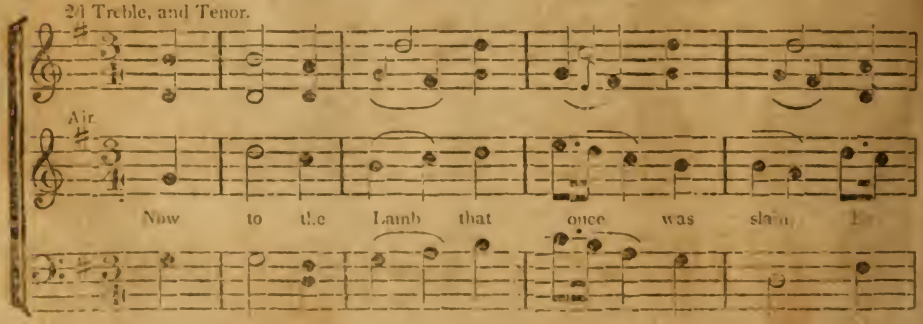
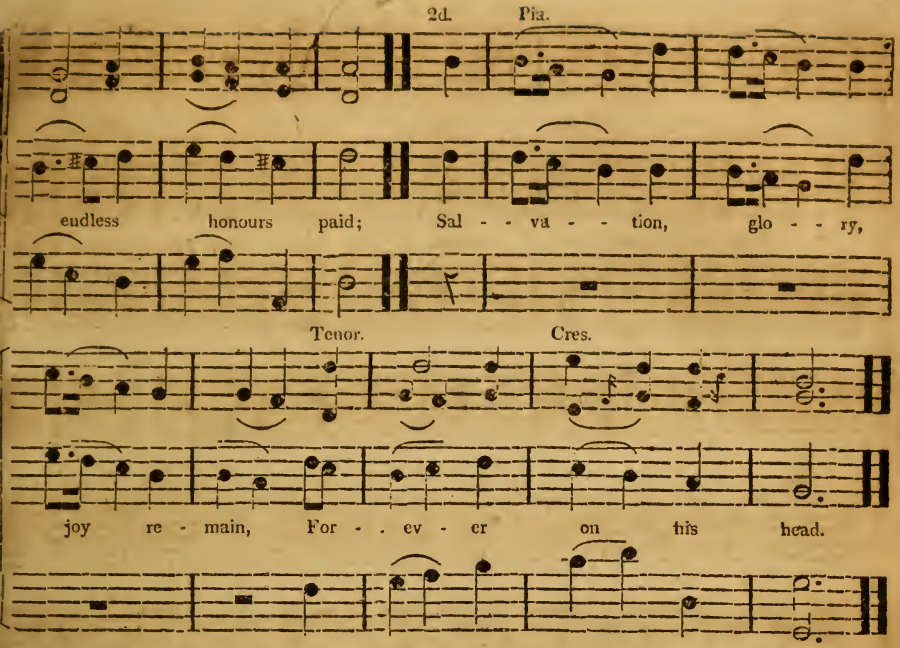

Sym.
Larghetto.
Total eclipse! no sun, no moon, All dark all
Accompaniment.
Sym.
dark, amid the blaze of noon.
Pia.
O glorious light! No cheering ray, to glad my eyes with
Sym. For.
welcome day. Total eclipse! No sun, no moon, All
dark amid the blaze of noon! Why thus depriv'd thy prime decree?



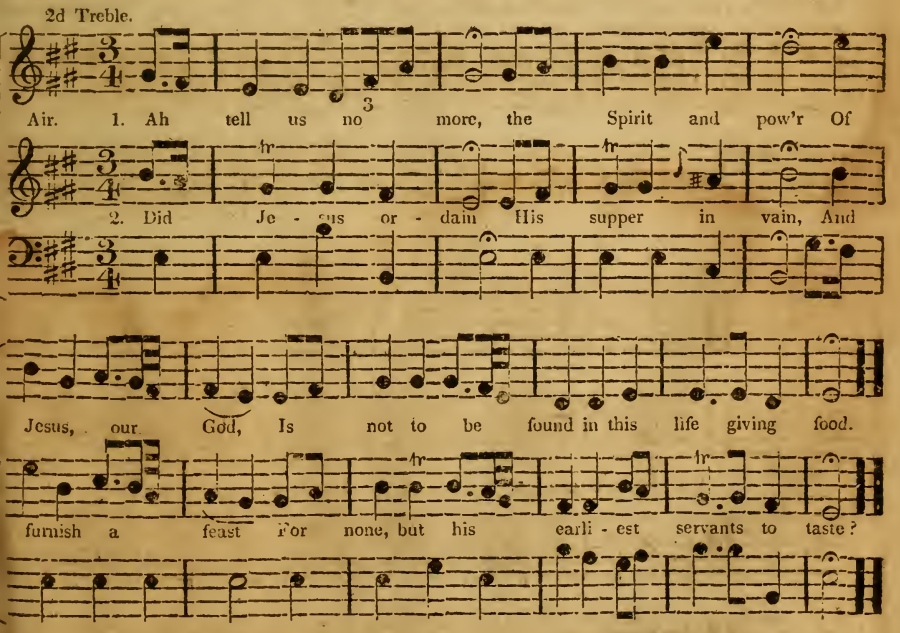
MEDITATION. L. M. *German.*



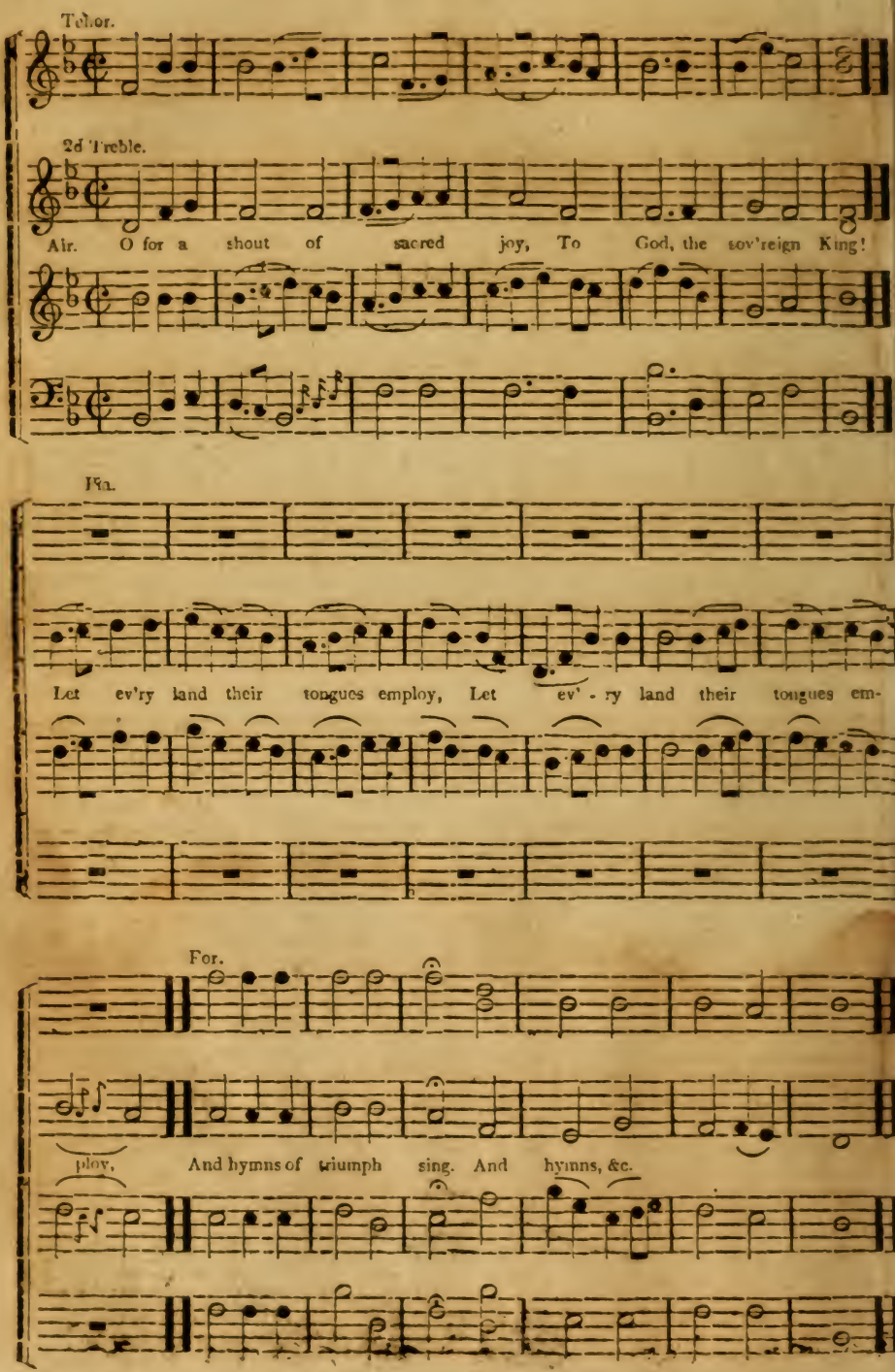
Largo. Mez. Pia.
Air.
Vital spark of heav'nly flame, Quit, O quit this mortal frame;
Trembling, ho - ping, lang'ring, flying, O the pain, the bliss of dying.
Cease, fond nature, cease thy strife, And let me languish in - to life
For. Affettuoso. Pia.
Hark!
Hark! they whisper, An - gels say, they whisper,

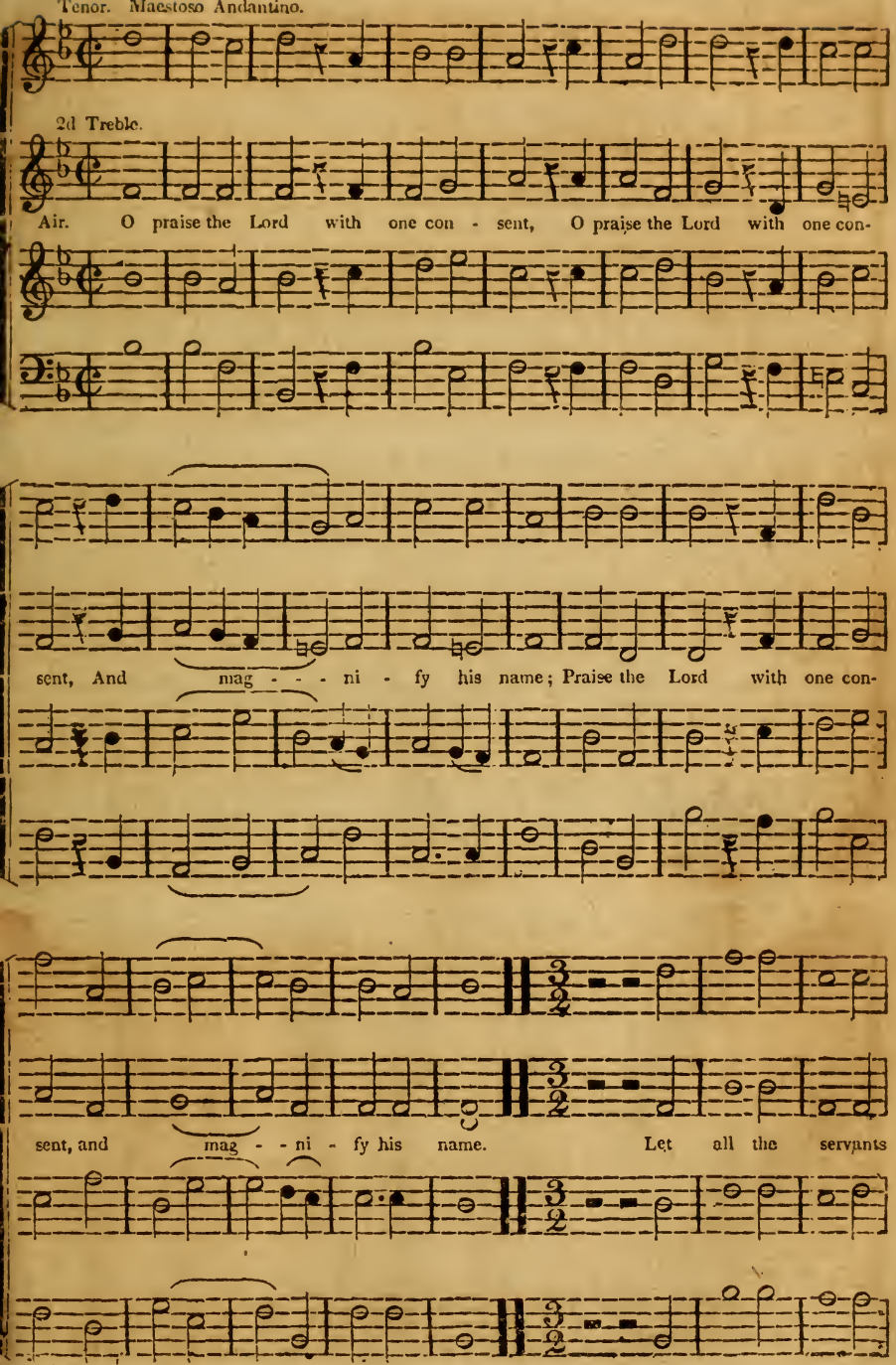

For. Pia.
they whisper, Angels say, Hark! they
Angels say, Hark! Hark! they
Hark! they whisper, Angels say,
Whisper, Angels say, Sister spirit, come a - way. Sister, &c.
Whisper, Angels say, Sister, &c.
Pia.
What is this absorbs me quite, Steals my senses, shuts my
Cres. Pia. Cres.
sight, Drowns my spirit, draws my breath, Tell me, my soul, can this be

For.
Adagio. Pia.
Andante. Pia.
death? Tell me, &c.
The world recedes, it dis - ap-
Cres.
For. Dim.
Cres.
tr
pears, Heav'n opens on my eyes, my ears With sounds se - - raph - ick ring;
Vivace. Forte.
Lend, lend your wings, I mount, I fly! O grave, where is thy victory? O grave, &c.
Pia.
O death, where is thy sting? O grave, &c.
O death, where is thy sting? Lend, lend your wings,
Unisons.

mount, I fly! O grave, where is thy victory? thy victory? O grave, where is thy
victory? thy victory? O death, where is thy sting? O death, where is thy sting?
For.
Lend, lend your wings, I mount, I fly! O grave, where is thy
Mod.
Affettuoso.
vic - tory, thy victory? O death, O death, where is thy sting?

ST. JOHN'S, OR HANOVER. C. M.



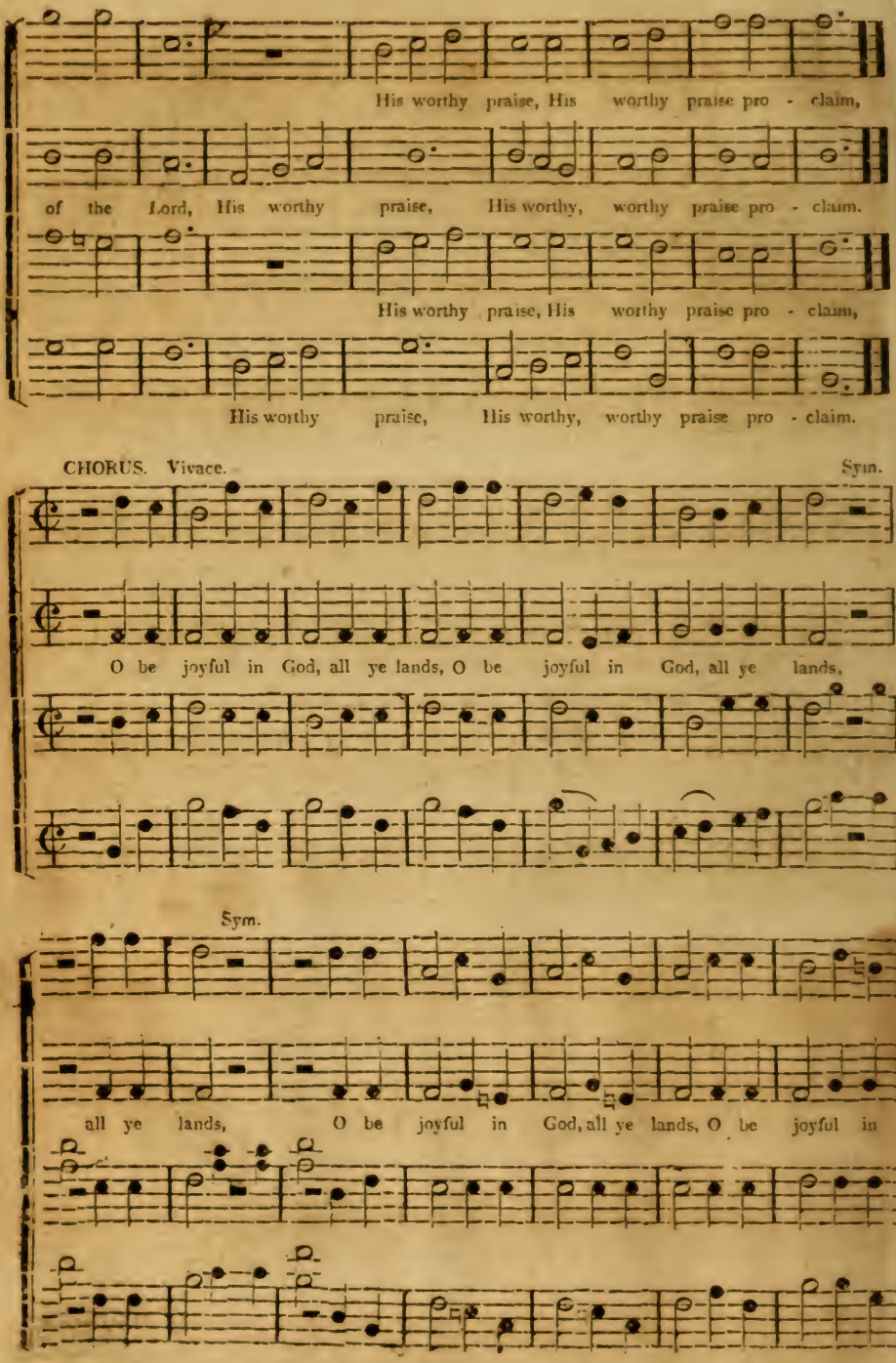
Hy. 29, *Select.* SACRAMENT. 5—11. *Har. Sacra.*

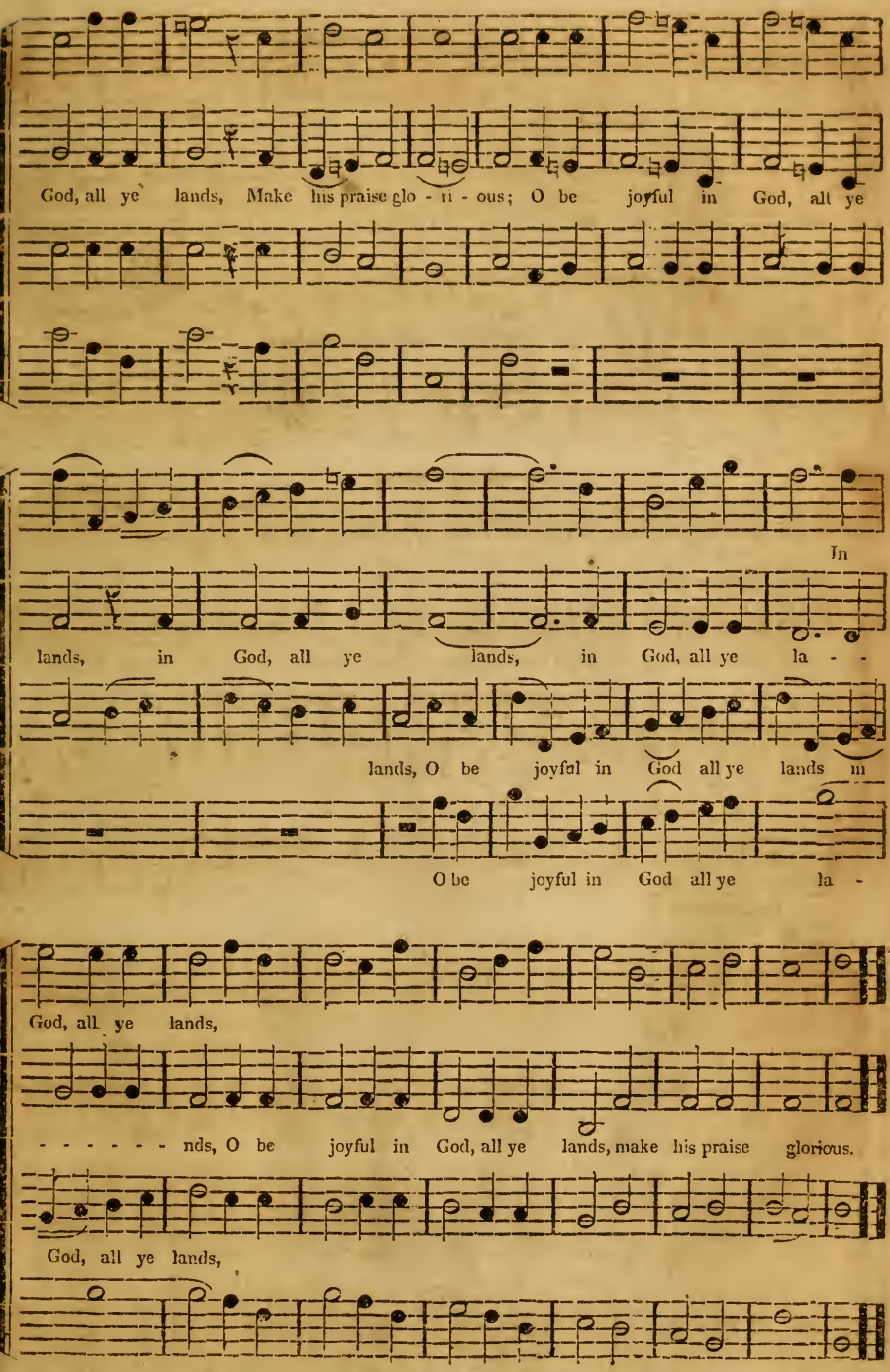
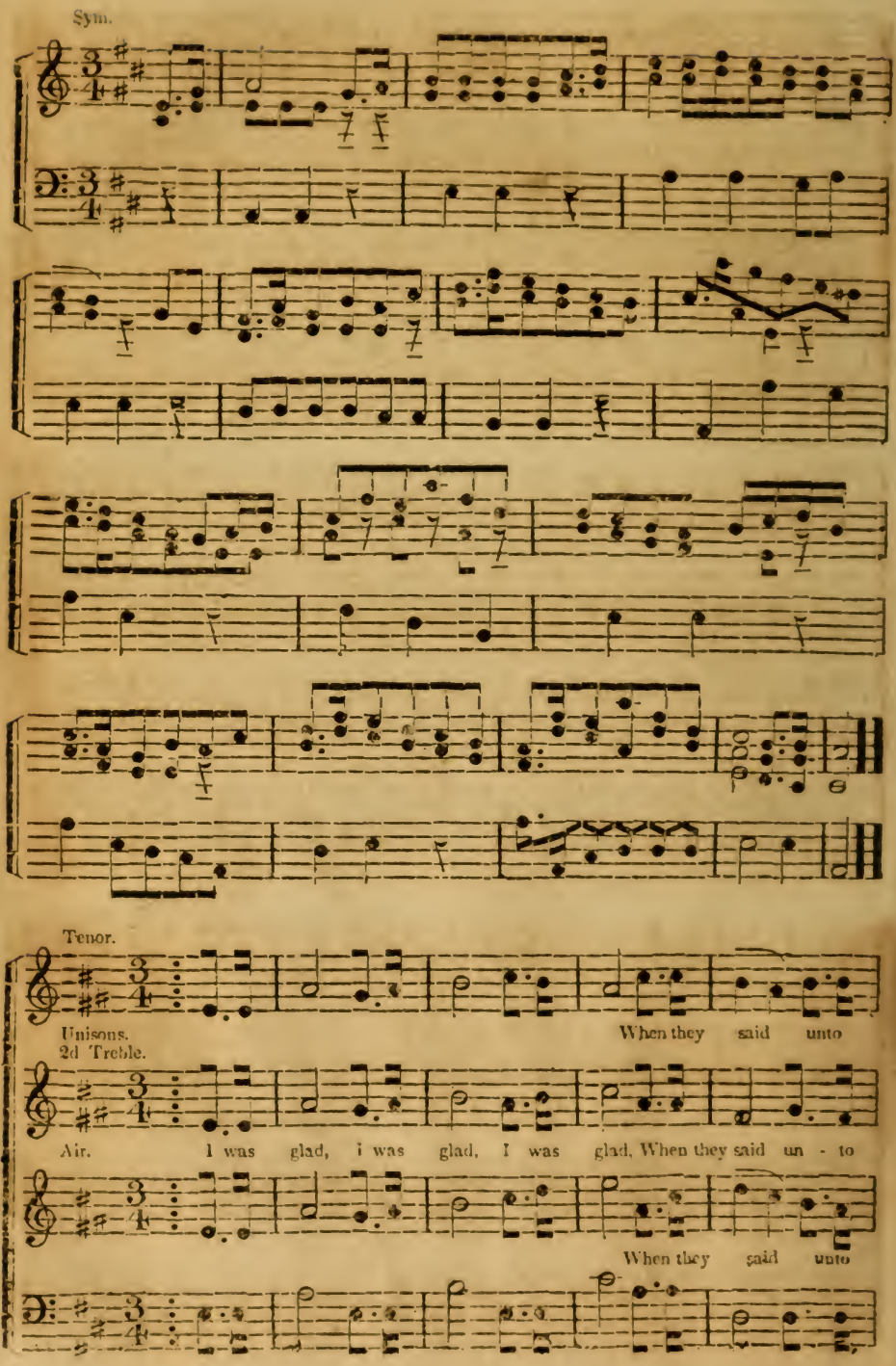
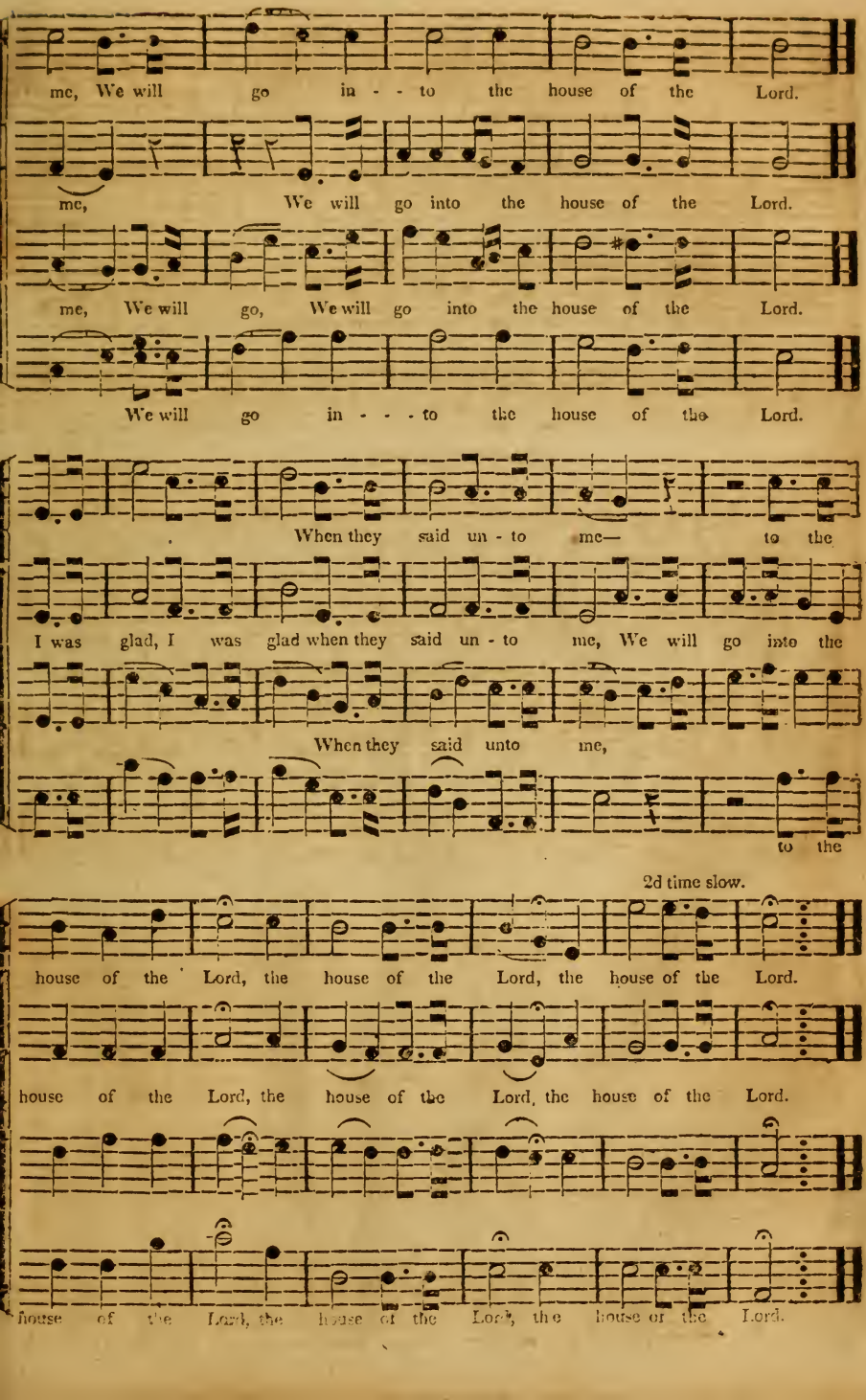
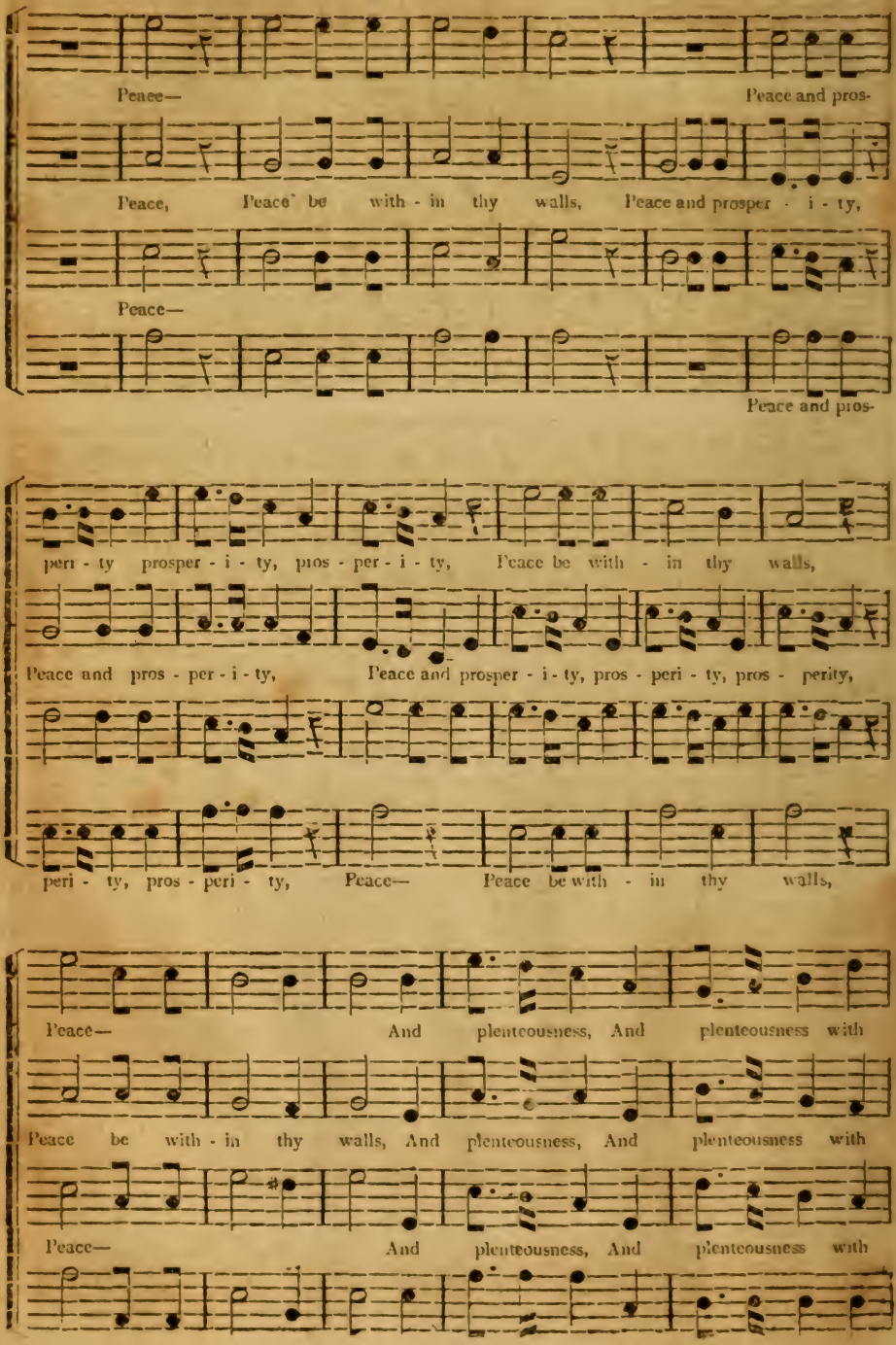


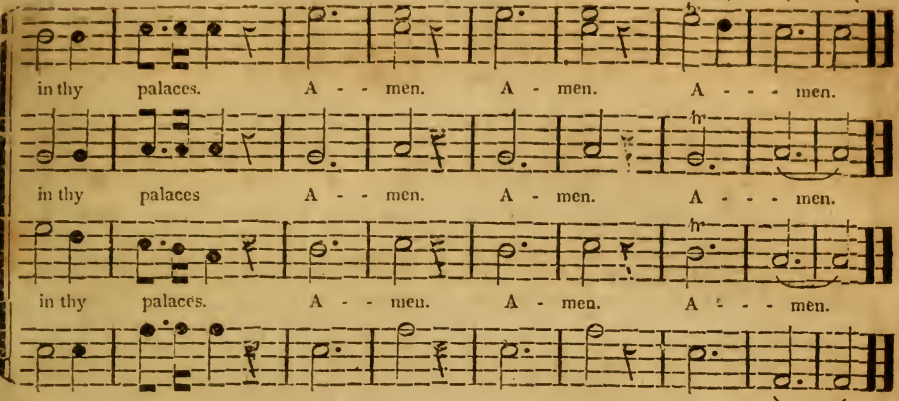
3 In rapturous bliss
He bids us do this;
The joy it imparts,
Hath witness'd his gracious design in our hearts.

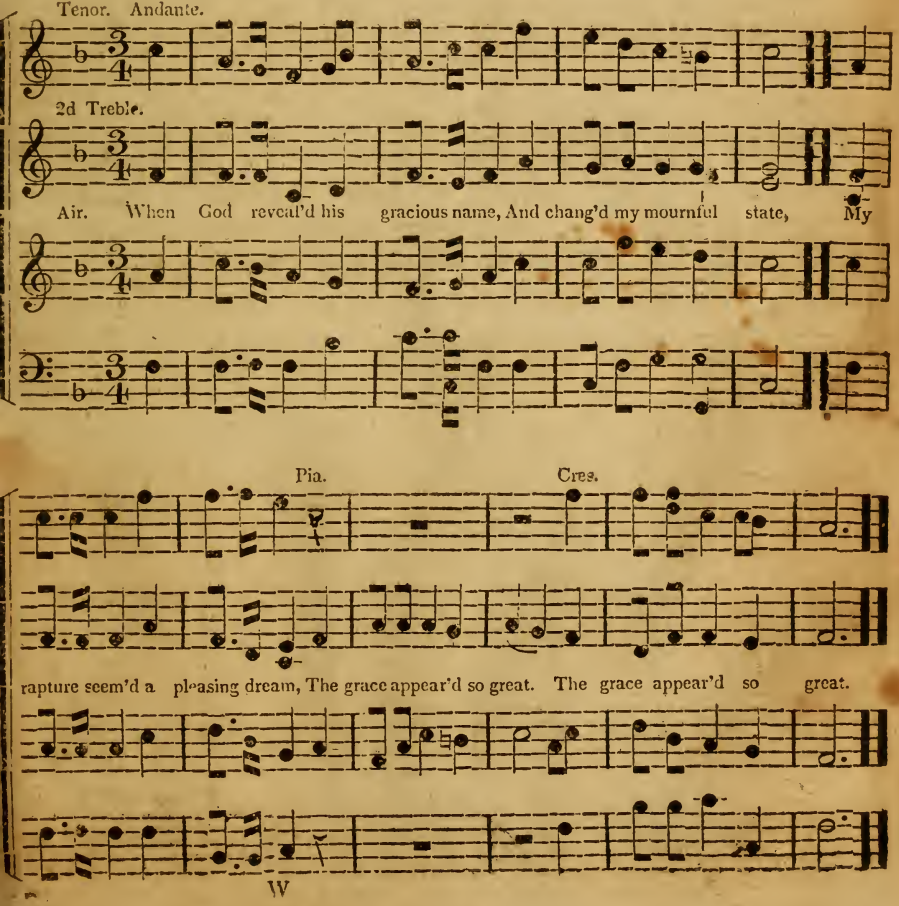
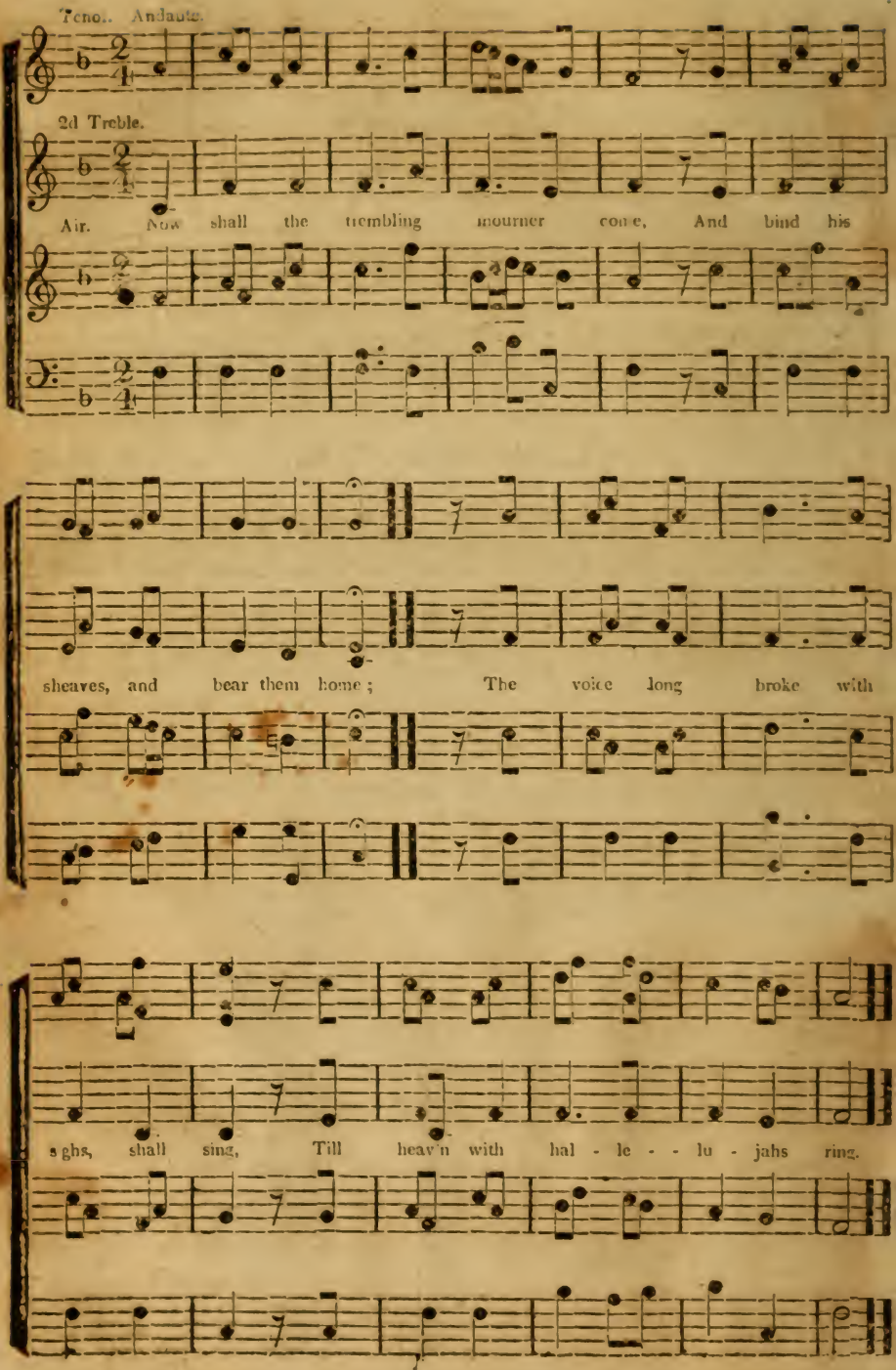
4 'Tis God, we believe,
Who cannot deceive;
The witness of God
Is present, and speaks in his mystical blood.

Tenor.
2d Treble.
Air. O for a shout of sacred joy, To God, the sov'reign King!
Bass.
Let ev'ry land their tongues employ, Let ev'-ry land their tongues em-
For.
ploy, And hymns of triumph sing. And hymns, &c.

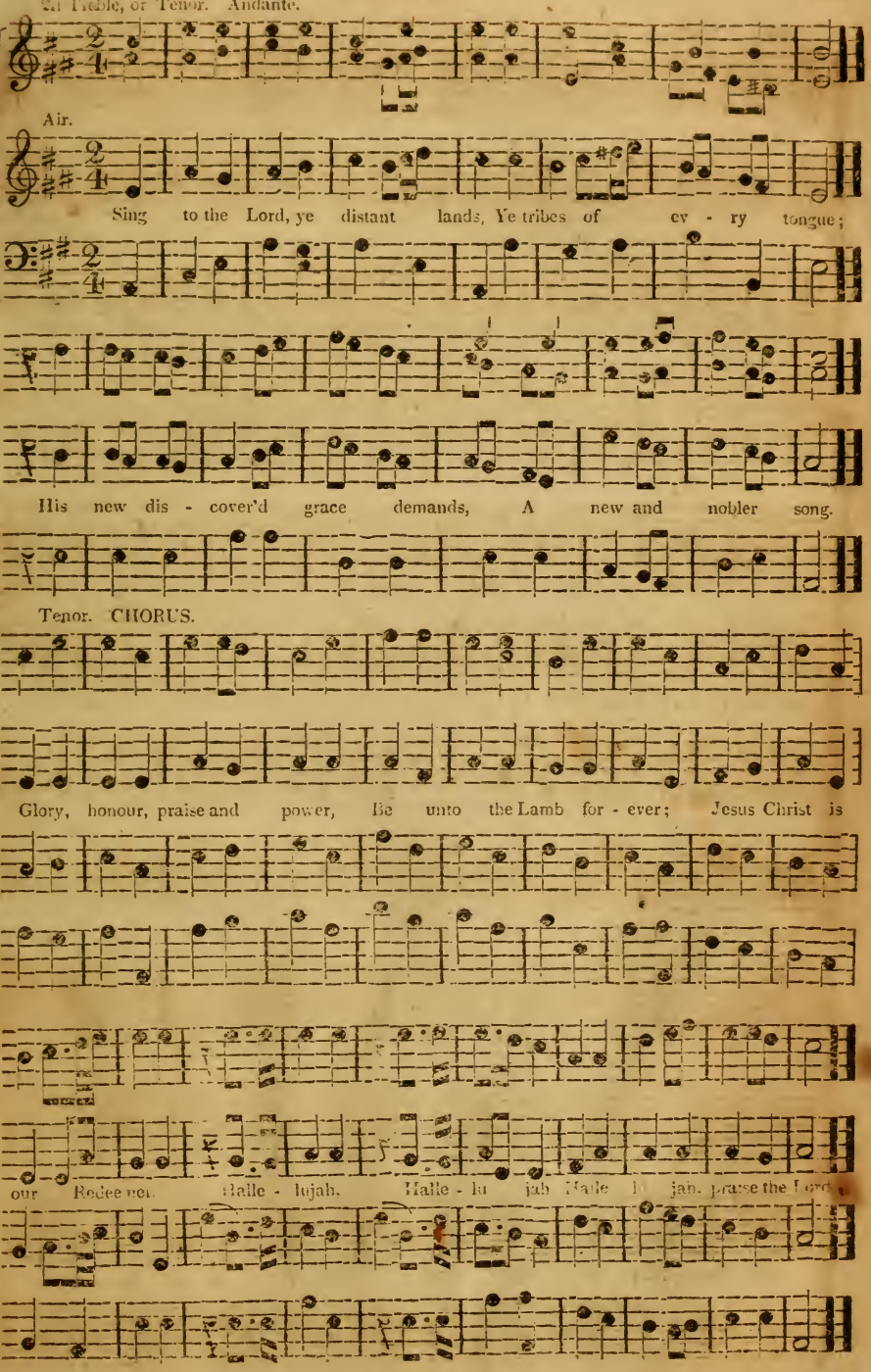

Tenor. Maestoso Andantino.
2d Treble.
Air. O praise the Lord with one con - sent, O praise the Lord with one con-
sent, And mag - - - ni - fy his name; Praise the Lord with one con-
sent, and mag - - ni - fy his name. Let all the servants

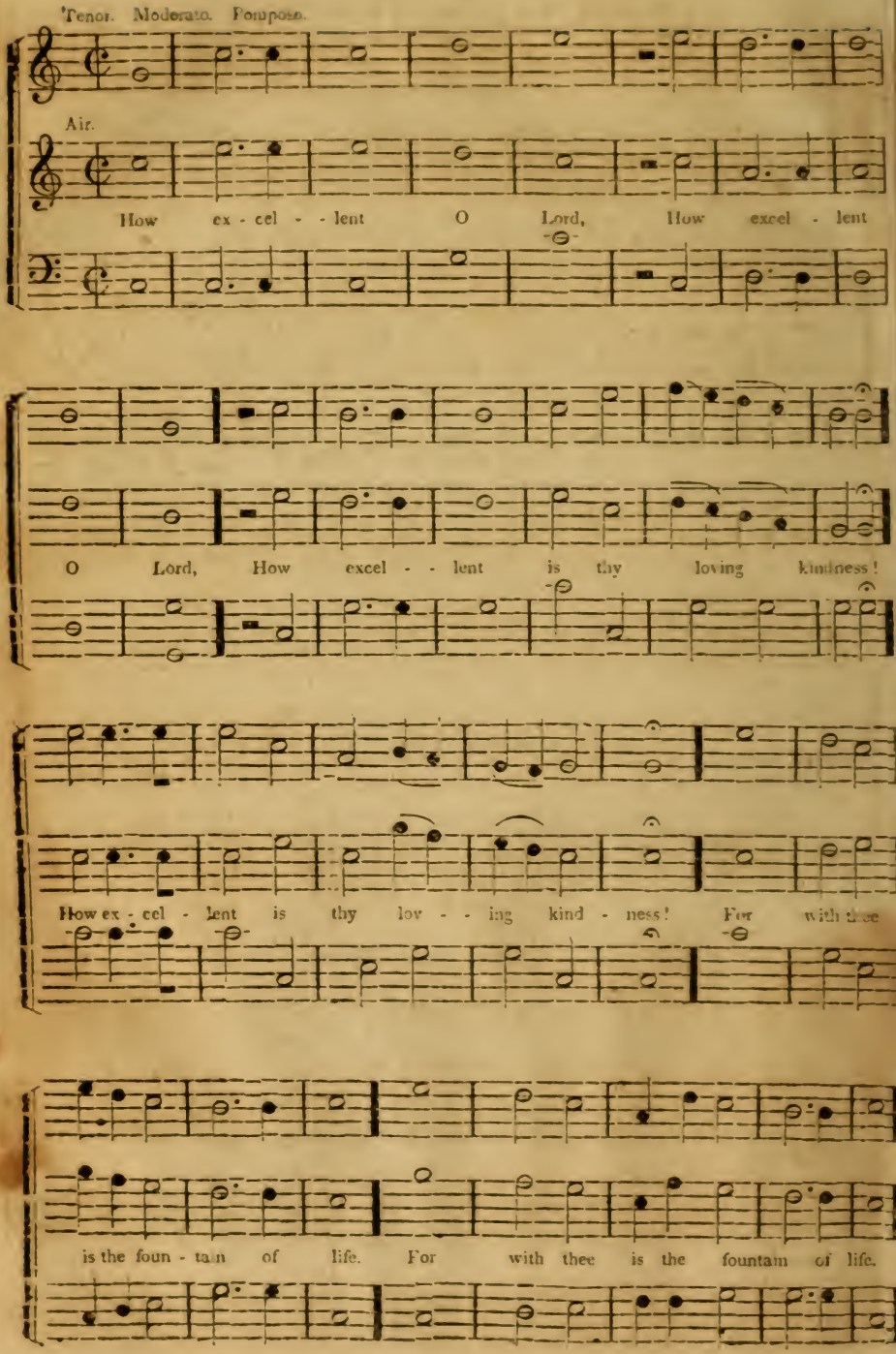

His worthy praise, His worthy praise pro - claim,
of the Lord, His worthy praise, His worthy, worthy praise pro - claim.
His worthy praise, His worthy praise pro - claim,
His worthy praise, His worthy, worthy praise pro - claim.
CHORUS. Vivace.
Sym.
O be joyful in God, all ye lands, O be joyful in God, all ye lands,
Sym.
all ye lands, O be joyful in God, all ye lands, O be joyful in

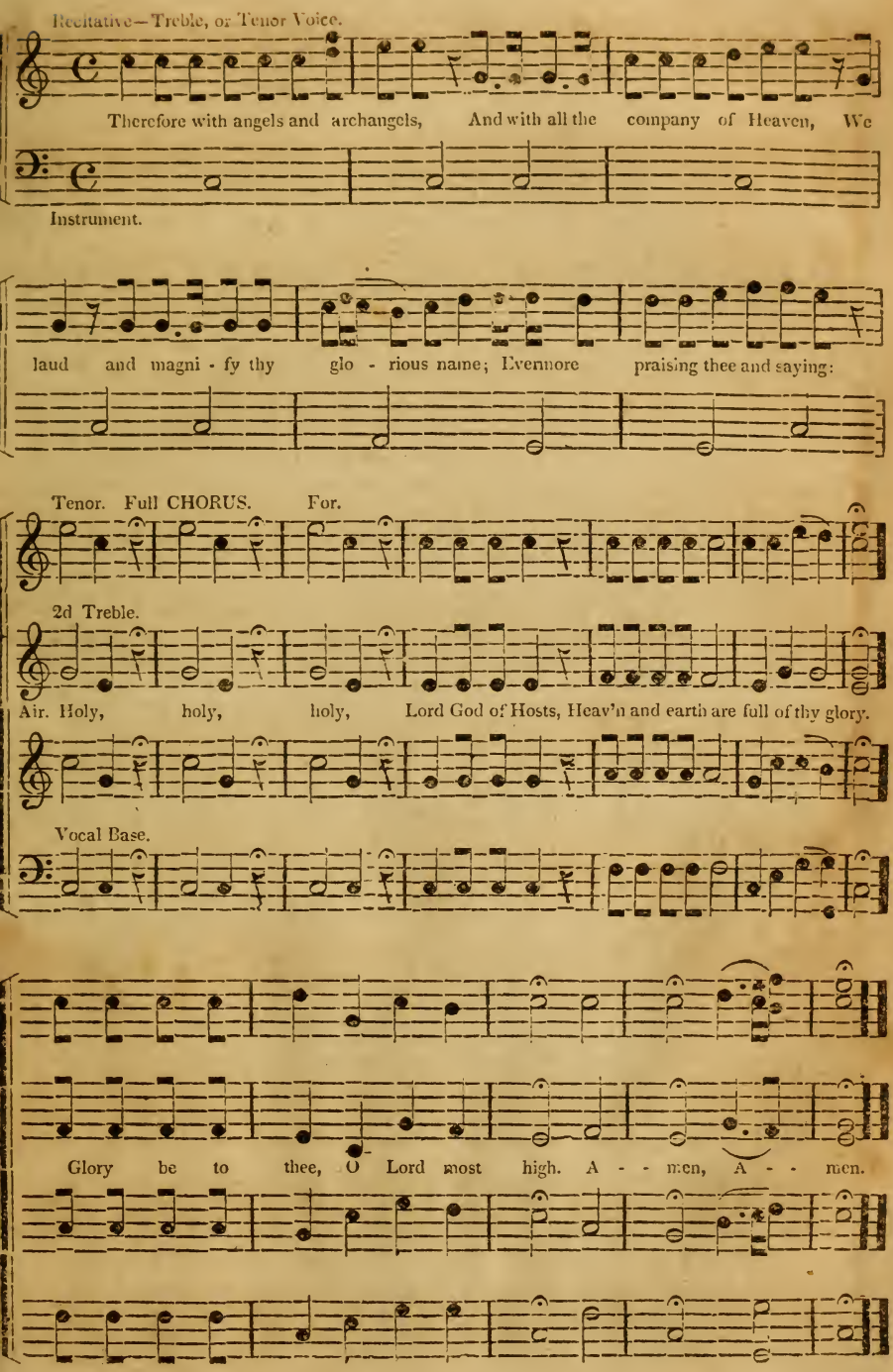
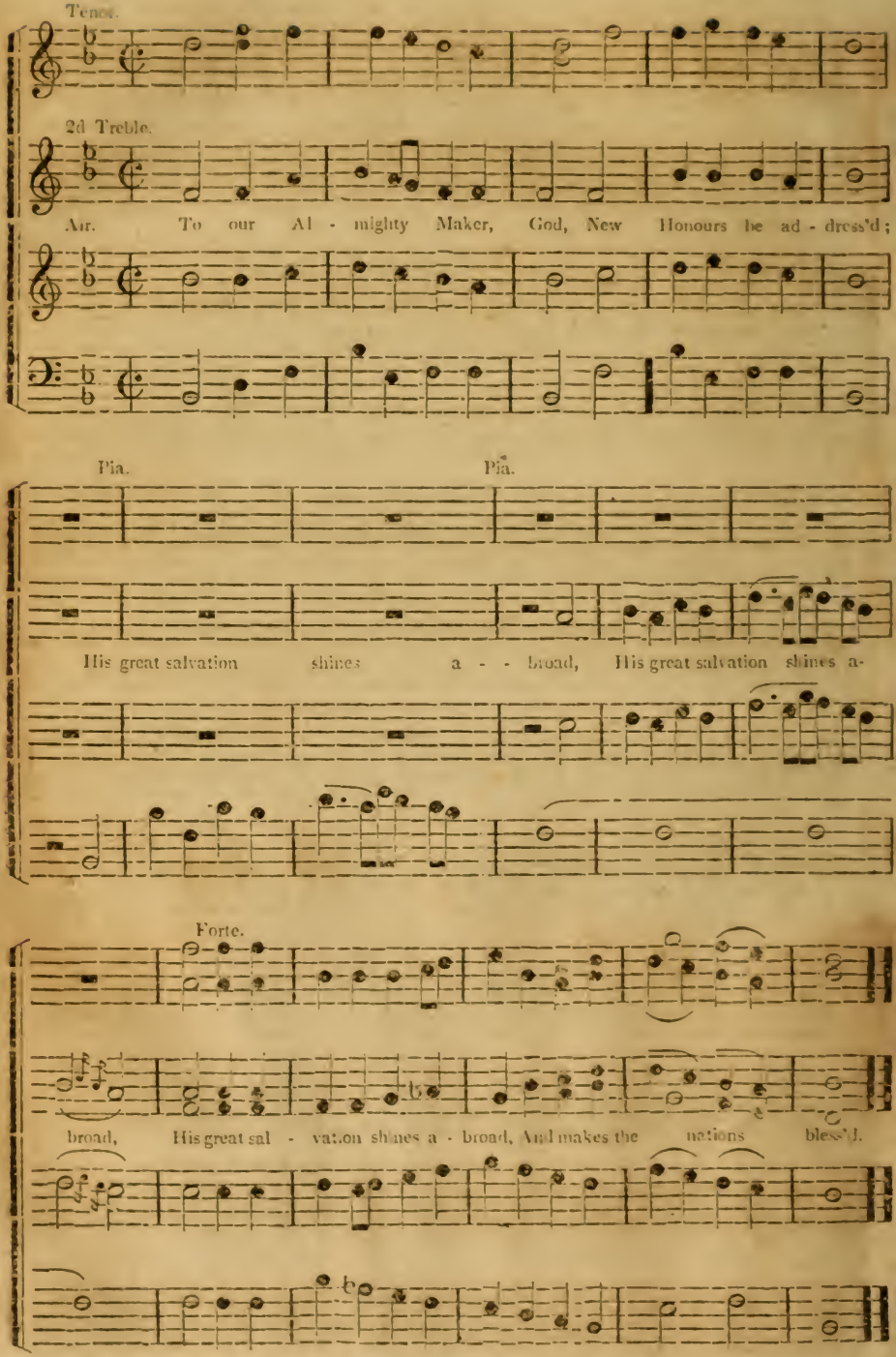

God, all ye lands, Make his praise glo - ri - ous; O be joyful in God, all ye
In
lands, in God, all ye lands, in God, all ye la - -
lands, O be joyful in God all ye lands in
O be joyful in God all ye la -
God, all ye lands,
- - - - - - nds, O be joyful in God, all ye lands, make his praise glorious.
God, all ye lands,

Sym.
Tenor.
Unisons.
2d Treble.
When they said unto
Air.
I was glad, I was glad, I was glad, When they said un - to
When they said unto

me, We will go in - - to the house of the Lord.
me, We will go into the house of the Lord.
me, We will go, We will go into the house of the Lord.
We will go in - - - to the house of the Lord.
When they said un - to me— to the
I was glad, I was glad when they said un - to me, We will go into the
When they said unto me,
to the
2d time slow.
house of the Lord, the house of the Lord, the house of the Lord.
house of the Lord, the house of the Lord, the house of the Lord.
house of the Lord, the house of the Lord, the house of the Lord.

Peace— Peace and pros-
Peace, Peace be with - in thy walls, Peace and prosper - i - ty,
Peace—
Peace and pros-
per - ty prosper - i - ty, pros - per - i - ty, Peace be with - in thy walls,
Peace and pros - per - i - ty, Peace and prosper - i - ty, pros - peri - ty, pros - perity,
peri - ty, pros - peri - ty, Peace— Peace be with - in thy walls,
Peace— And plenteousness, And plenteousness with
Peace be with - in thy walls, And plenteousness, And plenteousness with
Peace— And plenteousness, And plenteousness with

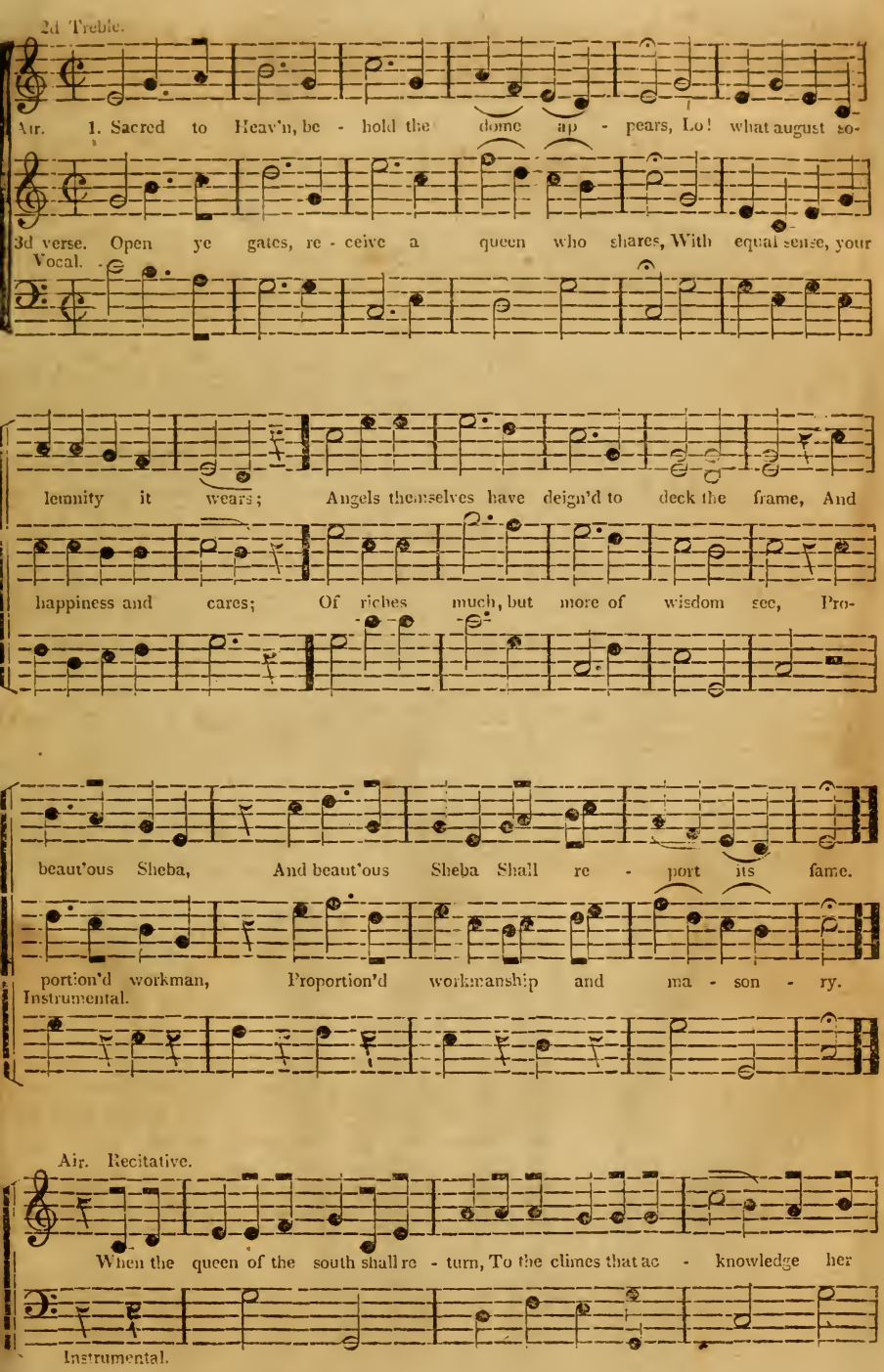


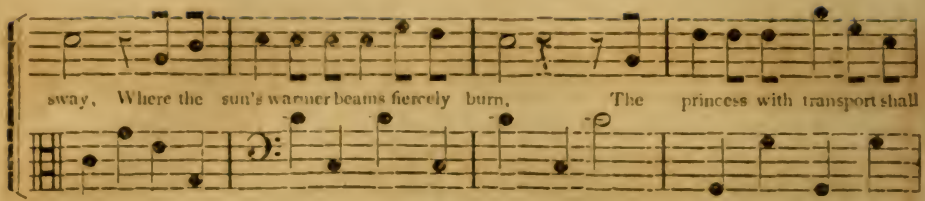
ELLISBURGH. C. M. *E. Reed.*

Teno.. Andante.
2d Treble.
Air. Now shall the trembling mourner come, And bind his
sheaves, and bear them home; The voice long broke with
sighs, shall sing, Till heav'n with hal - le - - lu - jahs ring.

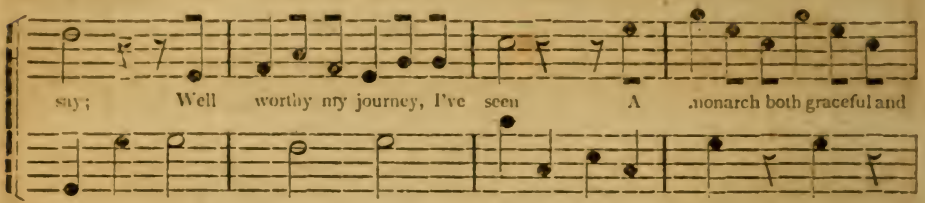

2d Treble, or Tenor. Andante.
Air.
Sing to the Lord, ye distant lands, Ye tribes of ev - ry tongue;
His new dis - cover'd grace demands, A new and nobler song.
Tenor. CHORUS.
Glory, honour, praise and power, Be unto the Lamb for - ever; Jesus Christ is
our Redeemer. Halle - lujah. Halle - lu - jah Halle - lu - jah. praise the Lord.

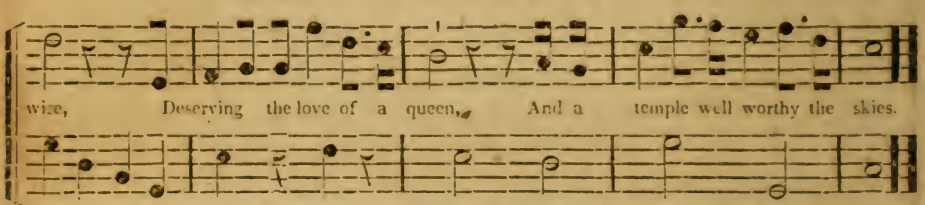

Tenor. Moderato. Pompose.
Air.
How ex - cel - - lent O Lord, How excel - lent
O Lord, How excel - - lent is thy loving kindness!
How ex - cel - lent is thy lov - - ing kind - ness! For with thee
is the foun - tain of life. For with thee is the fountain of life.


Recitative—Treble, or Tenor Voice.
Therefore with angels and archangels, And with all the company of Heaven, We
Instrument.
laud and magni - fy thy glo - rious name; Evermore praising thee and saying:
Tenor. Full CHORUS. For.
2d Treble.
Air. Holy, holy, holy, Lord God of Hosts, Heav'n and earth are full of thy glory.
Vocal Base.
Glory be to thee, O Lord most high. A - - men, A - - men.

Tenor.
2d Treble.
Air. To our Al - mighty Maker, God, New Honours be ad - dress'd;
Pia.
Pia.
His great salvation shines a - - broad, His great salvation shines a-
Forte.
broad, His great sal - vation shines a - broad, And makes the nations bless'd.

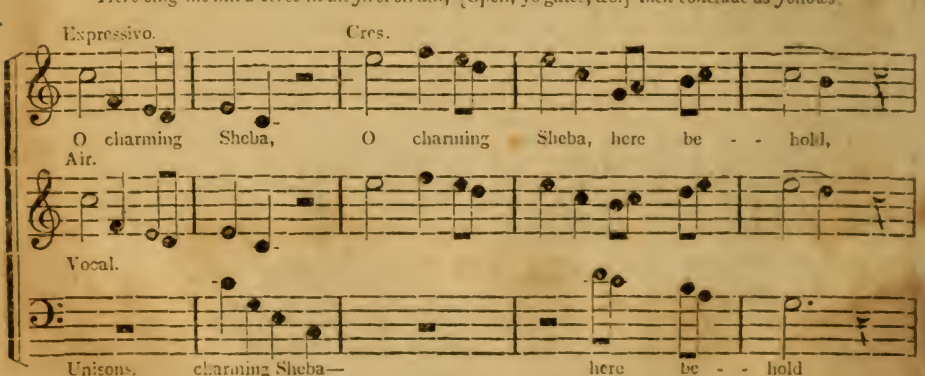

2d Treble.
Air. 1. Sacred to Heav'n, be - hold the dome ap - pears, Lo! what august so-
3d verse. Open ye gates, re - ceive a queen who shares, With equal sense, your
Vocal.
lemnity it wears; Angels themselves have deign'd to deck the frame, And
happiness and cares; Of riches much, but more of wisdom see, Pro-
beaut'ous Sheba, And beaut'ous Sheba Shall re - port its fame.
portion'd workman, Proportion'd workmanship and ma - son - ry.
Instrumental.
Air. Recitative.
When the queen of the south shall re - turn, To the climes that ac - knowledge her
Instrumental.

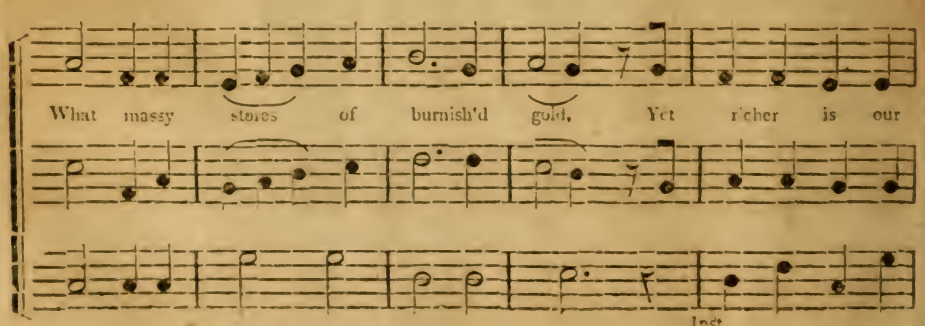
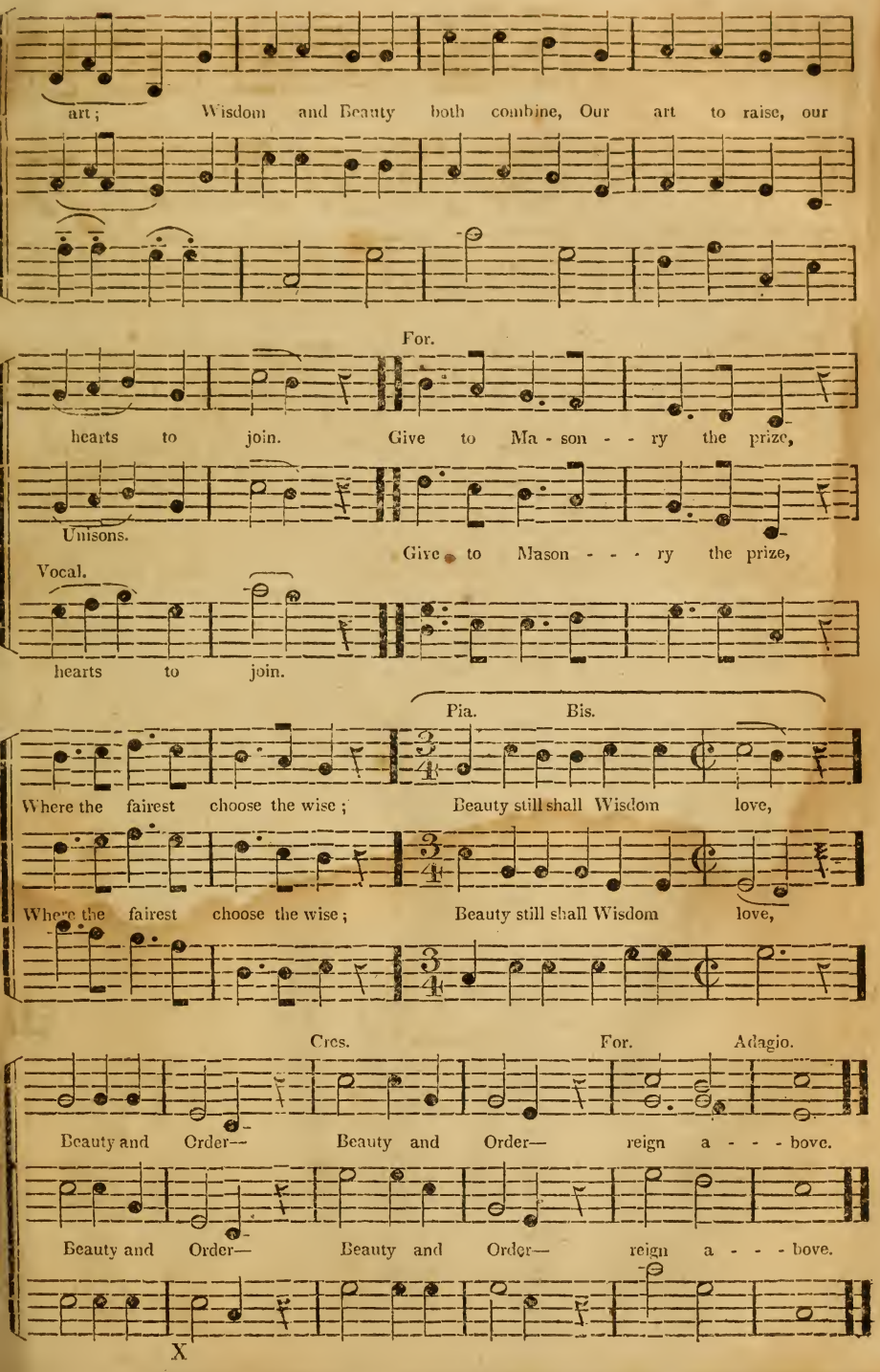


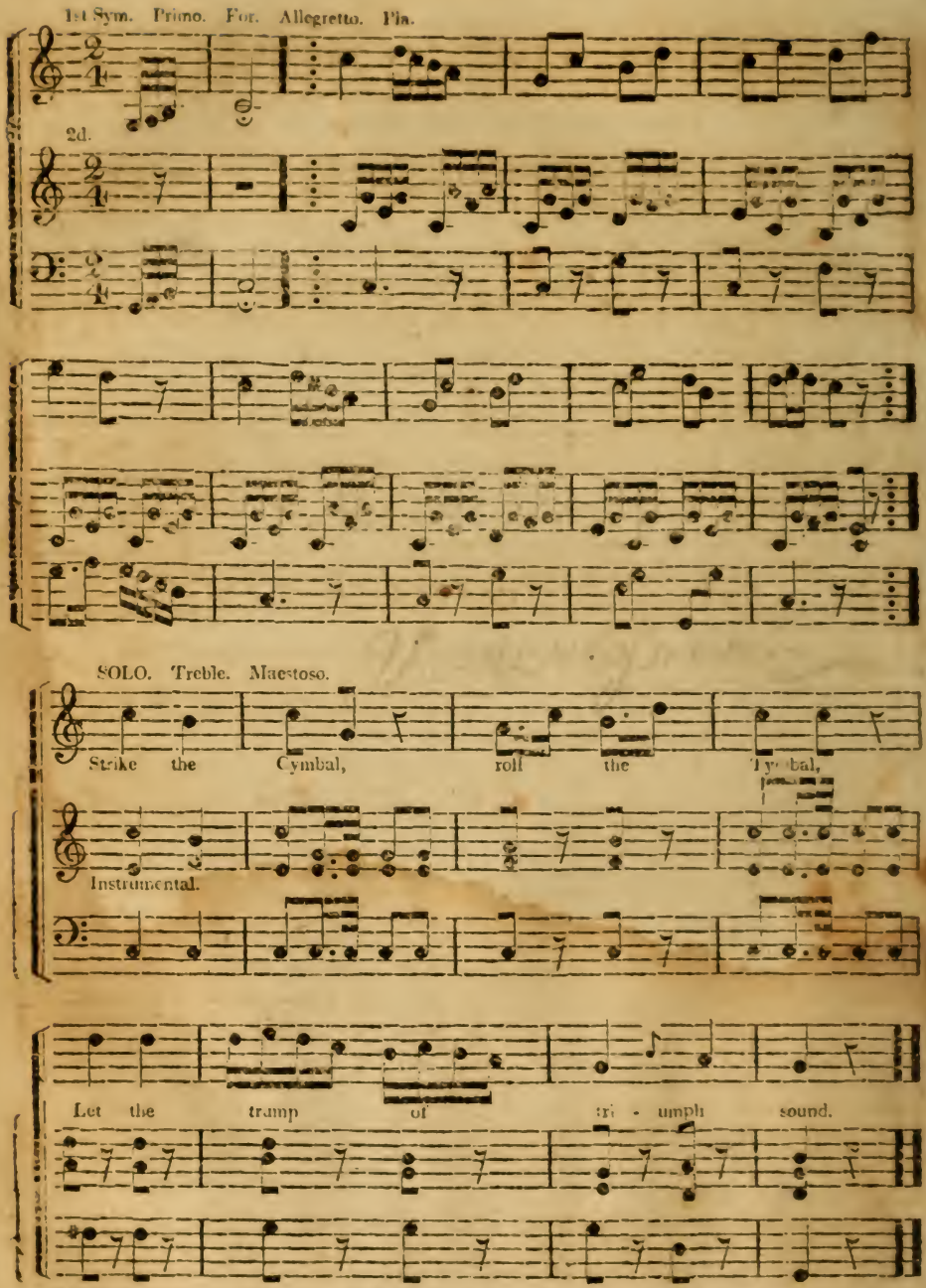
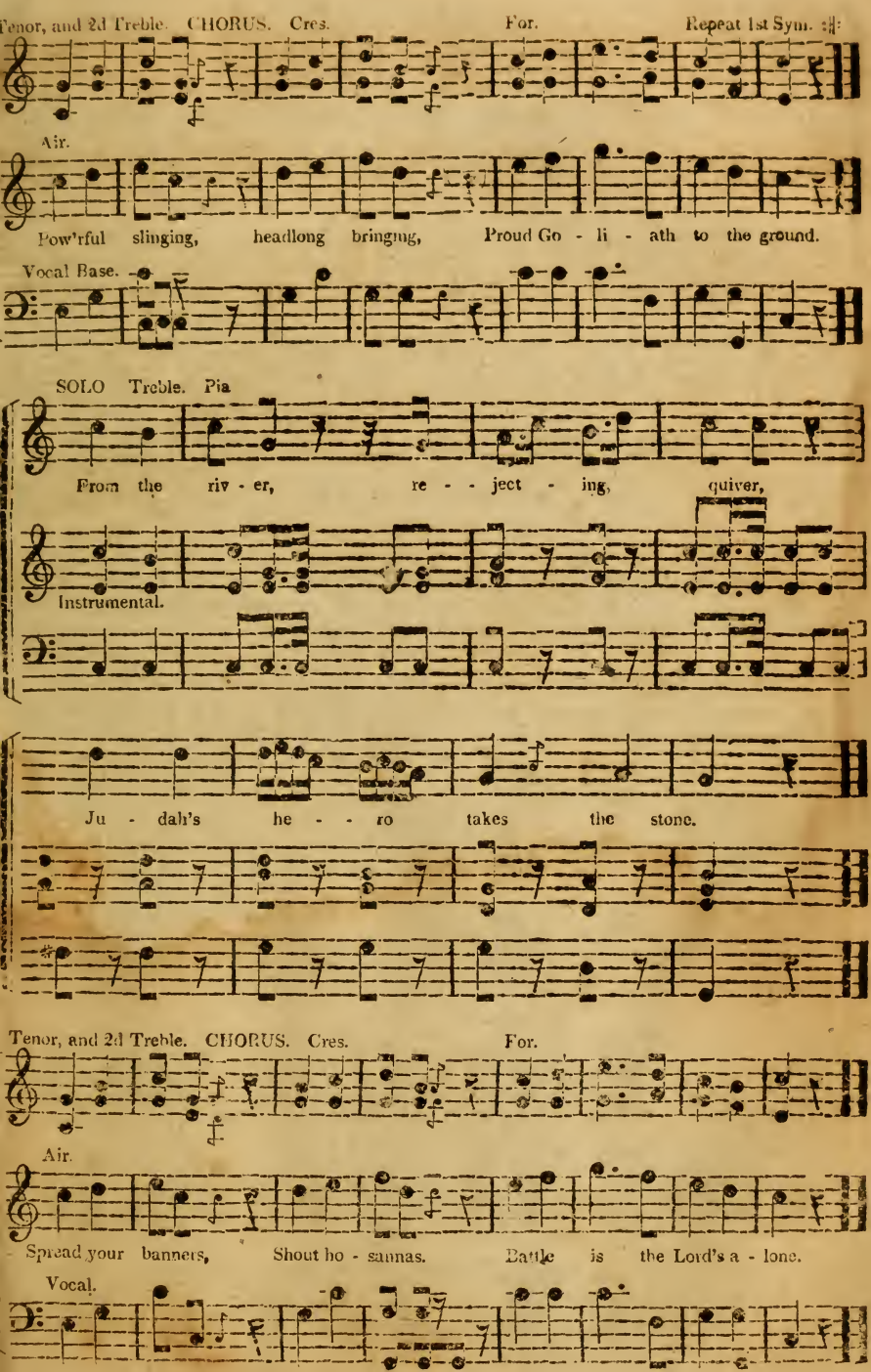


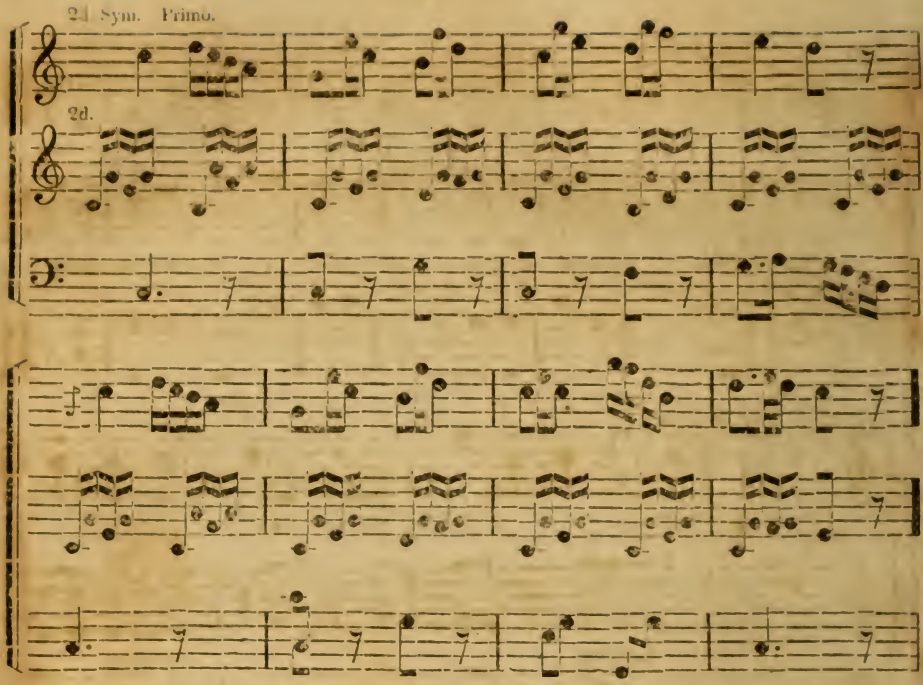
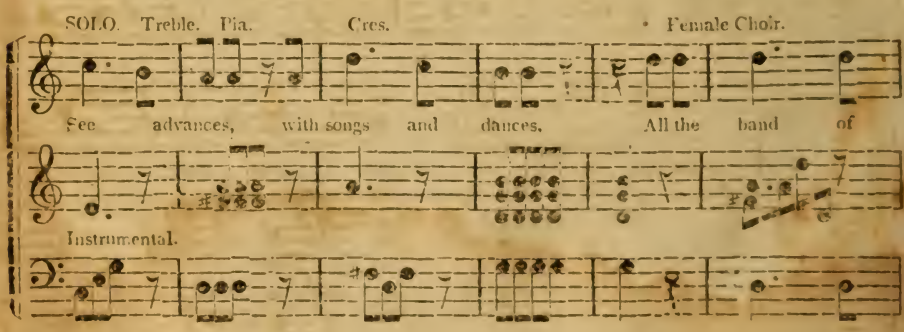


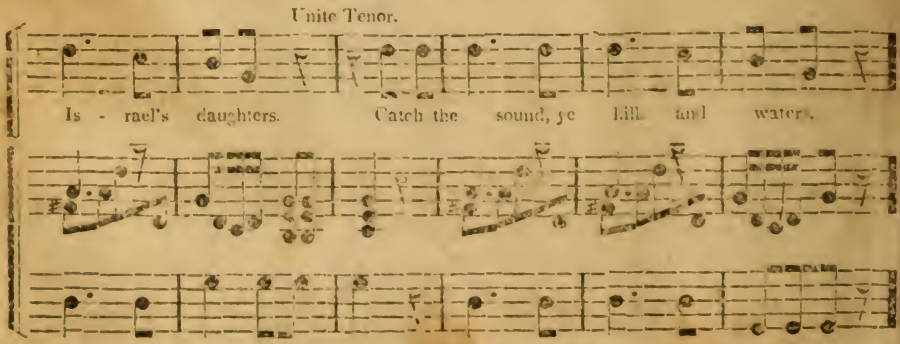
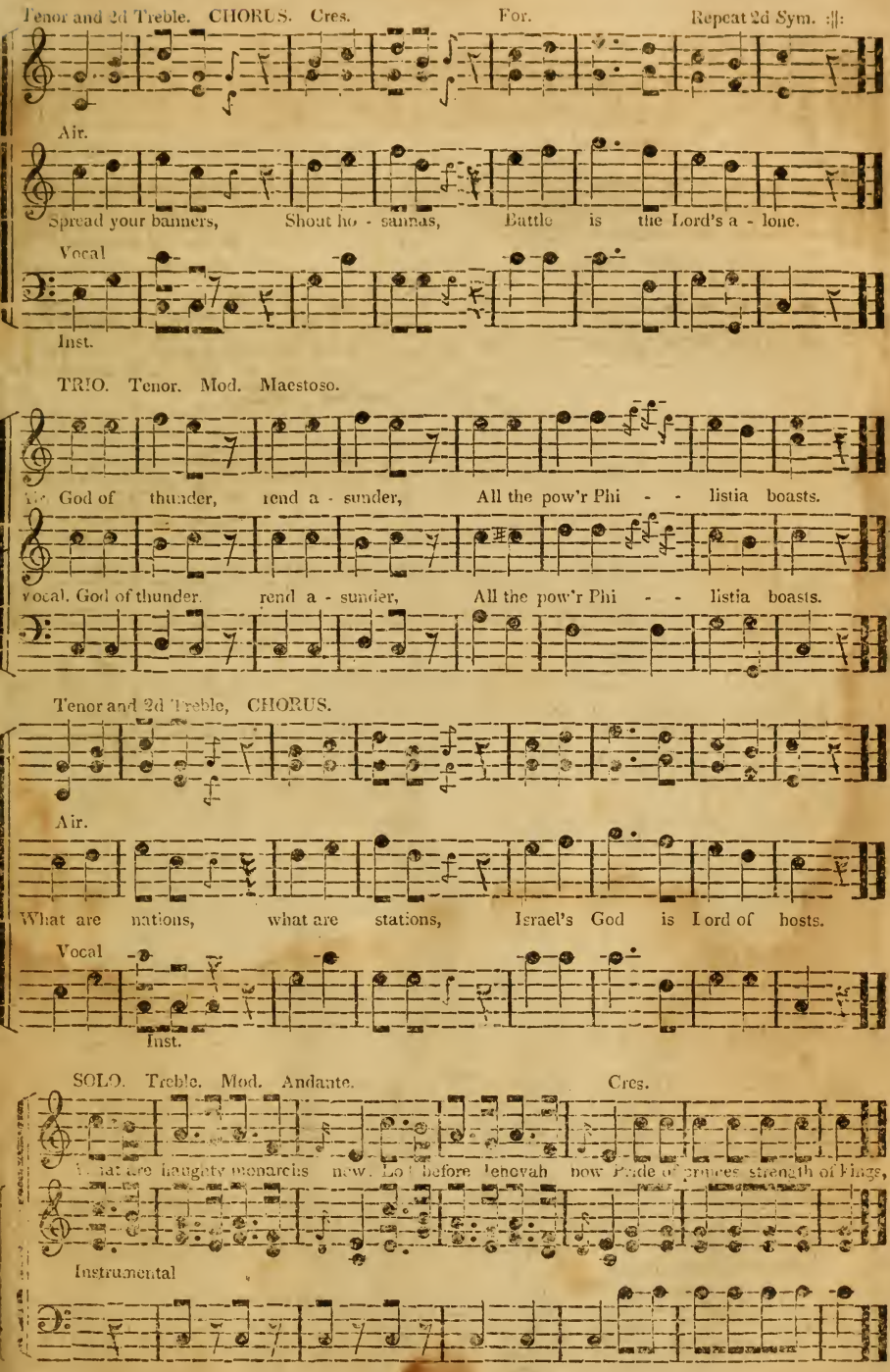
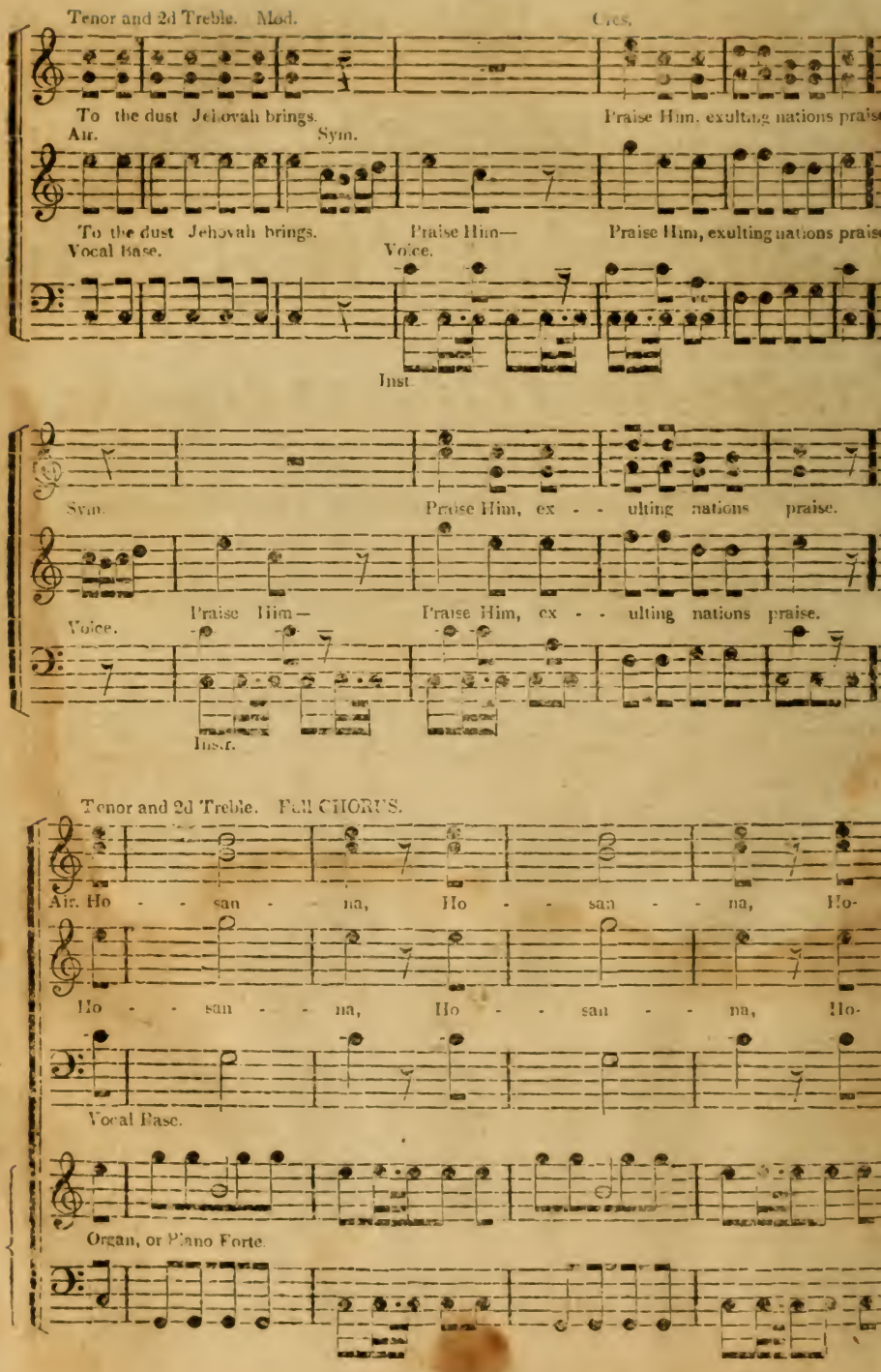
Here sing the third verse in the first strain, [Open, ye gates, &c.] *then conclude as follows.*

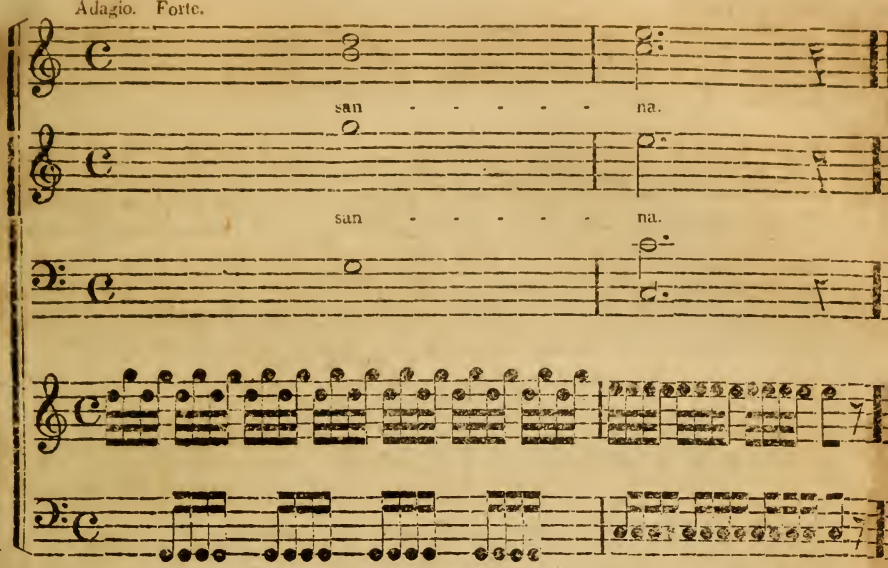


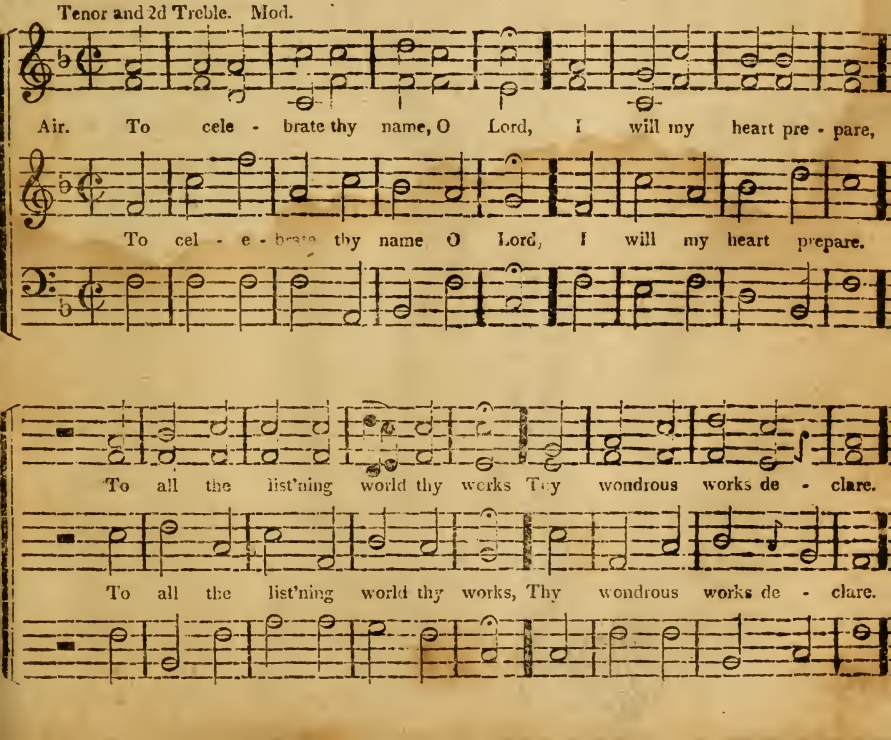
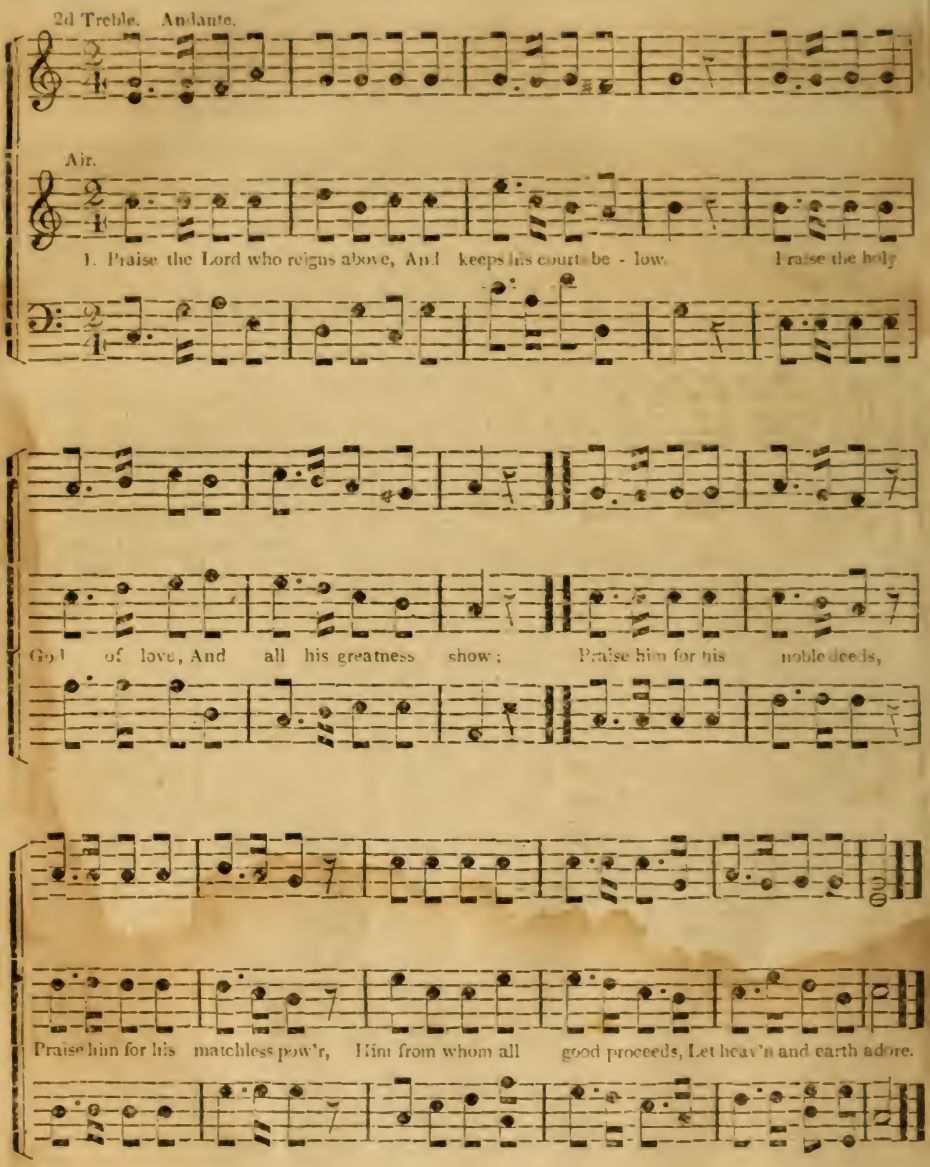


art; Wisdom and Beauty both combine, Our art to raise, our
For.
hearts to join. Give to Ma - son - - ry the prize,
Unisons.
Give to Mason - - - ry the prize,
Vocal.
hearts to join.
Pia. Bis.
Where the fairest choose the wise; Beauty still shall Wisdom love,
Where the fairest choose the wise; Beauty still shall Wisdom love,
Cres. For. Adagio.
Beauty and Order— Beauty and Order— reign a - - - bove.
Beauty and Order— Beauty and Order— reign a - - - bove.

* In the arrangement of this piece (Strike the Cymbal,) the Symphonies, also the Instrumental parts, (or accompaniments) will be found to differ from those of the former edition, a 2d having been added to the Symphonies, and the several parts placed in their proper order. The Vocal parts still remain, as they should, nearly the same in harmony as before, and can be sung without the Symphonies, or Instrumental parts, when required. The improvements in this arrangement would be more perceivable from hearing a good performance of the piece in all its parts.

Tenor, and 2d Treble. CHORUS. Cres. For. Repeat 1st Sym.
Air.
Pow'rful slinging, headlong bringing, Proud Go - li - ath to the ground.
Vocal Base.
SOLO Treble. Pia
From the riv - er, re - - ject - ing, quiver,
Instrumental.
Ju - dah's he - - ro takes the stone.
Tenor, and 2d Treble. CHORUS. Cres. For.
Air.
Spread your banners, Shout ho - sannas. Battle is the Lord's a - lone.
Vocal.

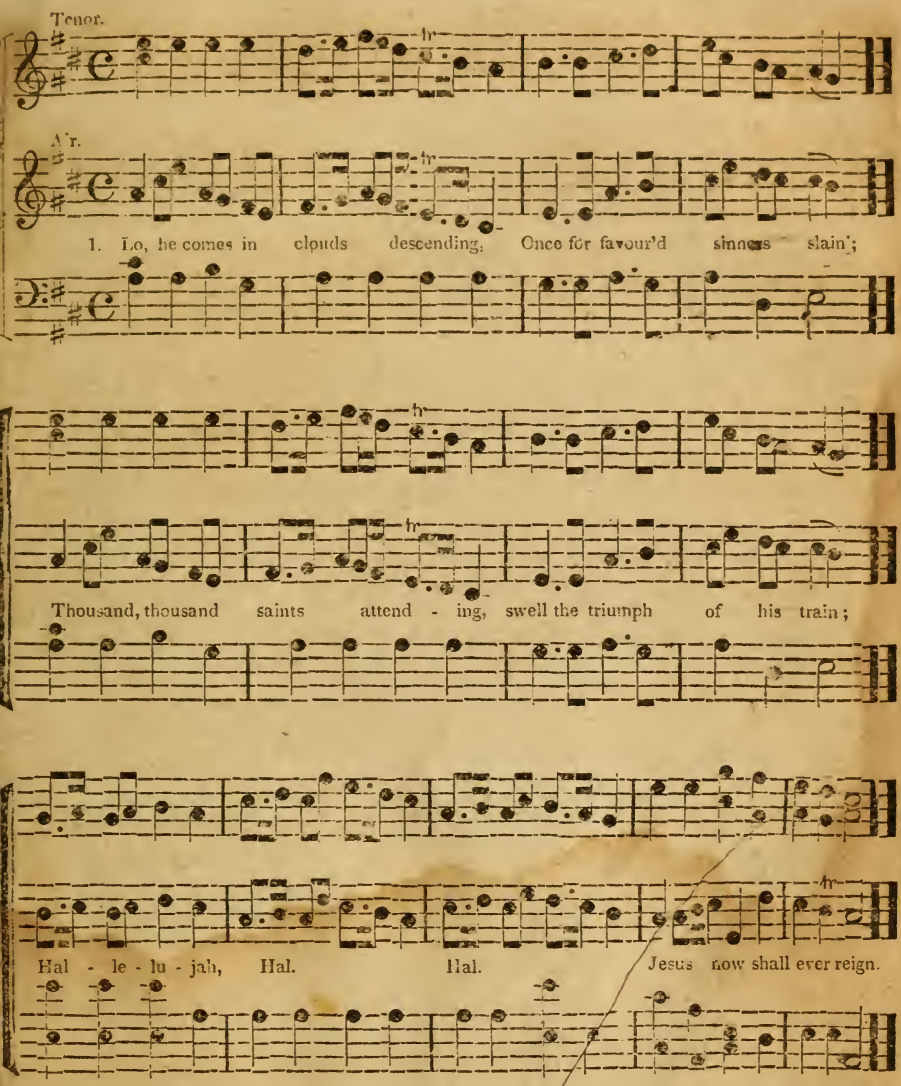

2d Sym. Primo.
2d.

SOLO. Treble. Pia. Cres. Female Choir.
See advances, with songs and dances, All the band of
Instrumental.


Unite Tenor.
Is - rael's daughters. Catch the sound, ye hills and waters.

Tenor and 2d Treble. CHORUS. Cres. For. Repeat 2d Sym. :||:
Air.
Spread your banners, Shout ho - sannas, Battle is the Lord's a - lone.
Vocal
Inst.
TRIO. Tenor. Mod. Maestoso.
Ye God of thunder, rend a - sunder, All the pow'r Phi - - listia boasts.
Vocal. God of thunder. rend a - sunder, All the pow'r Phi - - listia boasts.
Tenor and 2d Treble, CHORUS.
Air.
What are nations, what are stations, Israel's God is Lord of hosts.
Vocal
Inst.
SOLO. Treble. Mod. Andante. Cres.
What are haughty monarchs now, Lo! before Jehovah now Pride of princes strength of Kings,
Instrumental

Tenor and 2d Treble. Mod.
Cres.
To the dust Jehovah brings.
Praise Him, exulting nations prais
Air.
Sym.
To the dust Jehovah brings.
Praise Him—
Praise Him, exulting nations prais
Vocal Base.
Voice.
Inst
Sym.
Praise Him, ex - - ulting nations praise.
Voice.
Praise Him—
Praise Him, ex - - ulting nations praise.
Inst.
Tenor and 2d Treble. Full CHORUS.
Air. Ho - - san - - na, Ho - - san - - na, Ho-
Ho - - san - - na, Ho - - san - - na, Ho-
Vocal Base.
Organ, or Piano Forte.


Adagio. Forte.
san - - - - - na.
san - - - - - na.

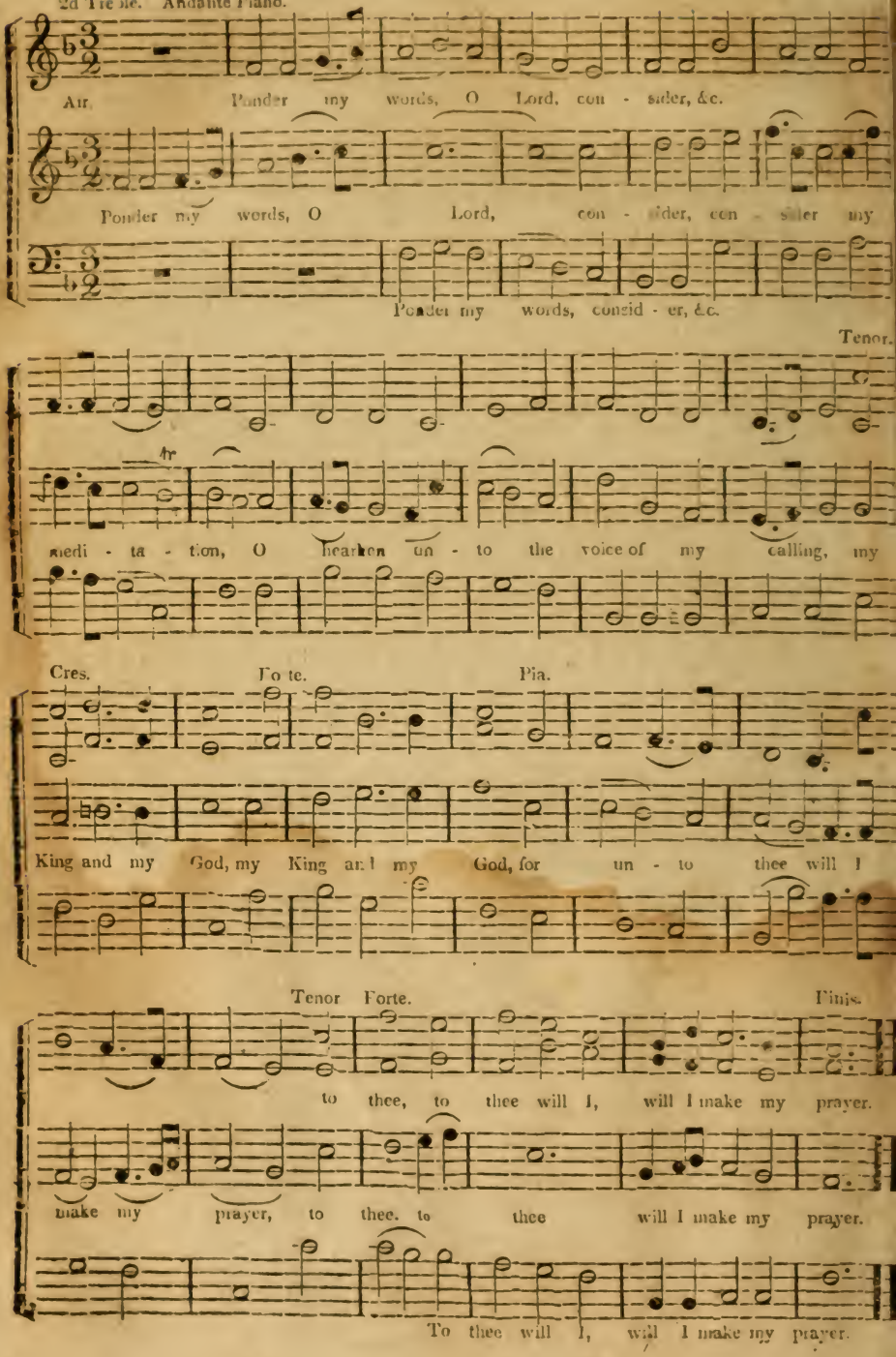
ST. DAVID'S. C. M.

Tenor and 2d Treble. Mod.
Air. To cele - brate thy name, O Lord, I will my heart pre - pare,
To cel - e - brate thy name O Lord, I will my heart prepare.
To all the list'ning world thy works Thy wondrous works de - clare.
To all the list'ning world thy works, Thy wondrous works de - clare.

2 Publish, spread to all around
The great Emmanuel's name;
Let the trumpet's martial sound,
Him Lord of hosts proclaim.
Praise him, ev'ry tuneful string,
All the reach of Heav'nly art,
All the pow'rs of musick bring,
The musick of the heart.

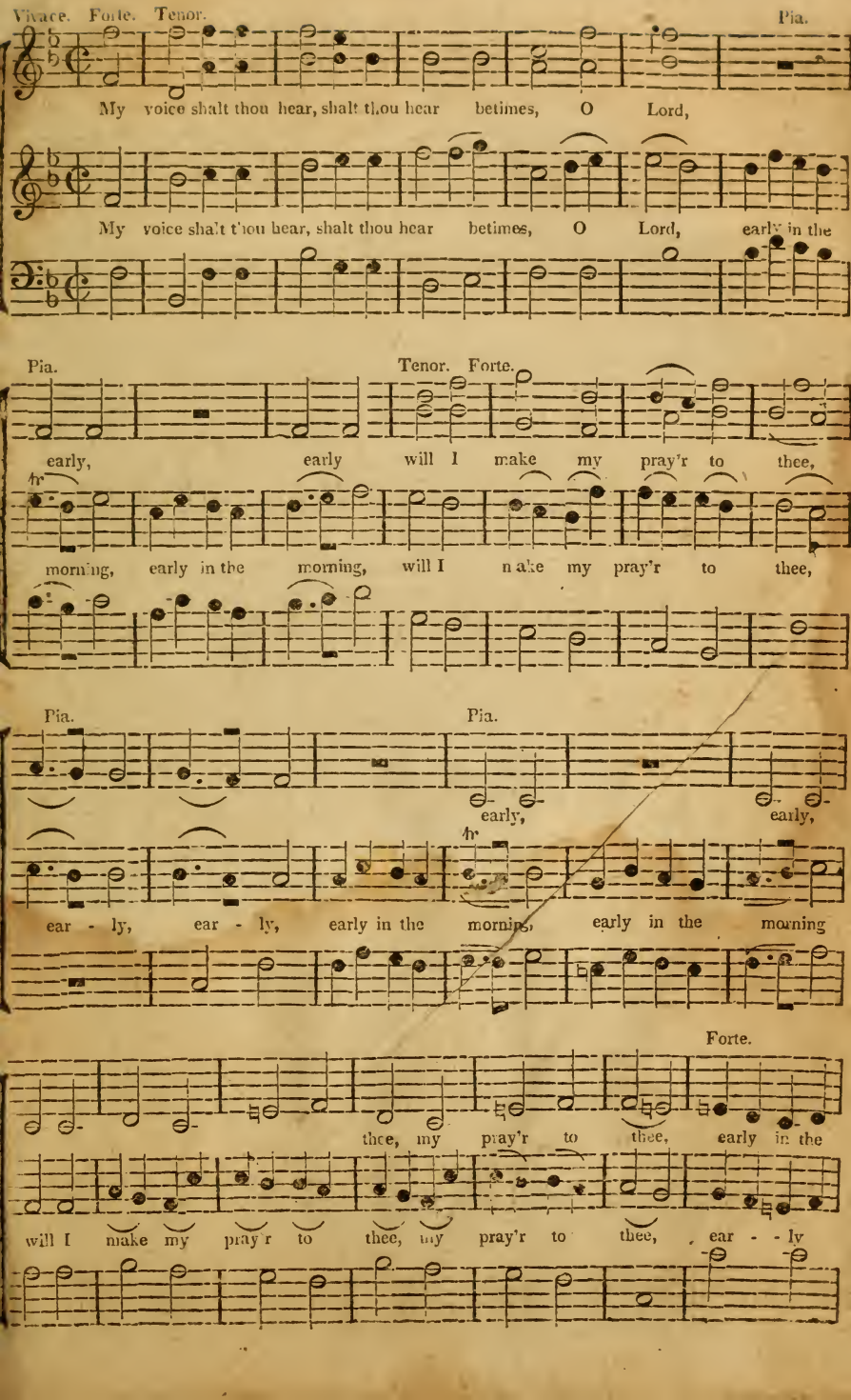
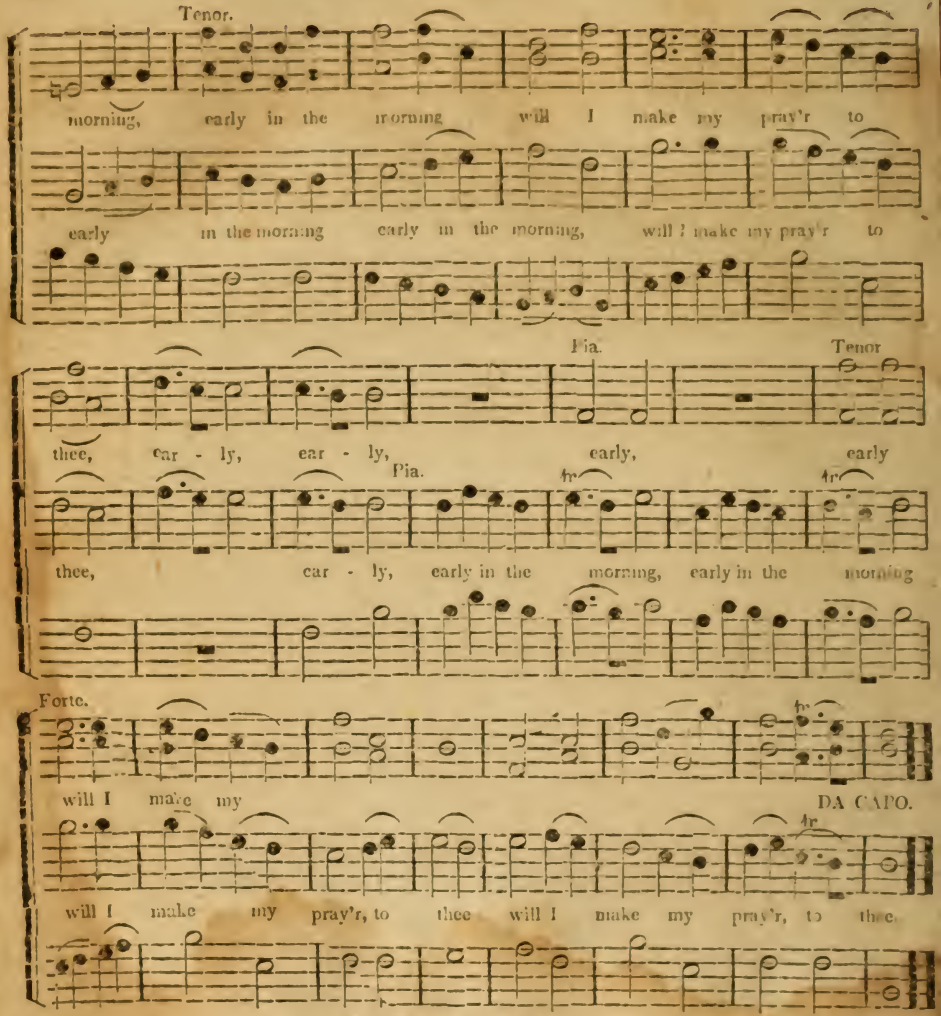
3 Him in whom we live and move,
Let ev'ry creature sing,
Glory to their Maker give,
And homage to their King.
Hallow'd be his name beneath,
As in heav'n on earth ador'd;
Praise the Lord in ev'ry breath,
Let all things praise the Lord.

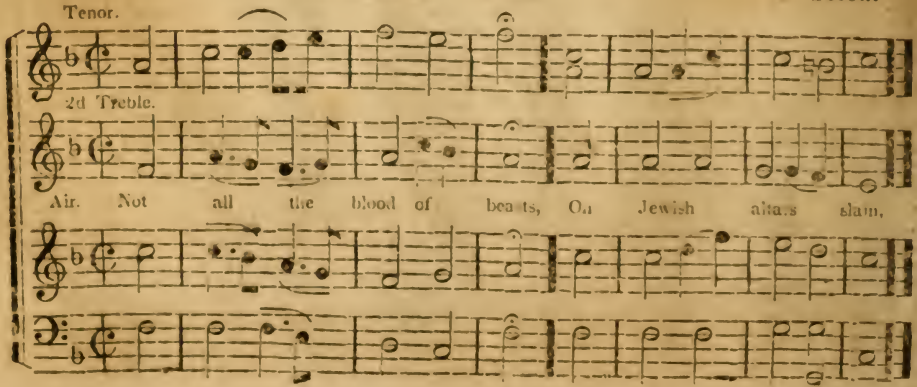


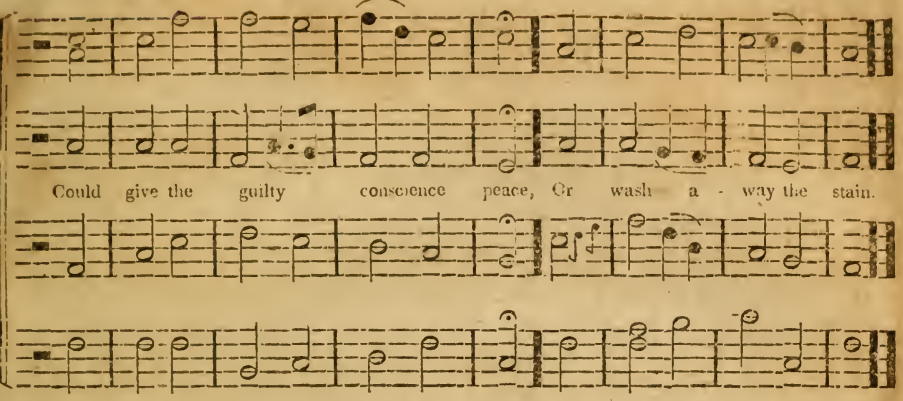
2 Ev'ry eye shall now behold him,
Rob'd in dreadful majesty;
Those who set at nought and sold him,
Pierc'd and nail'd him to the tree,
Deeply wailing,
Shall the true Messiah see.

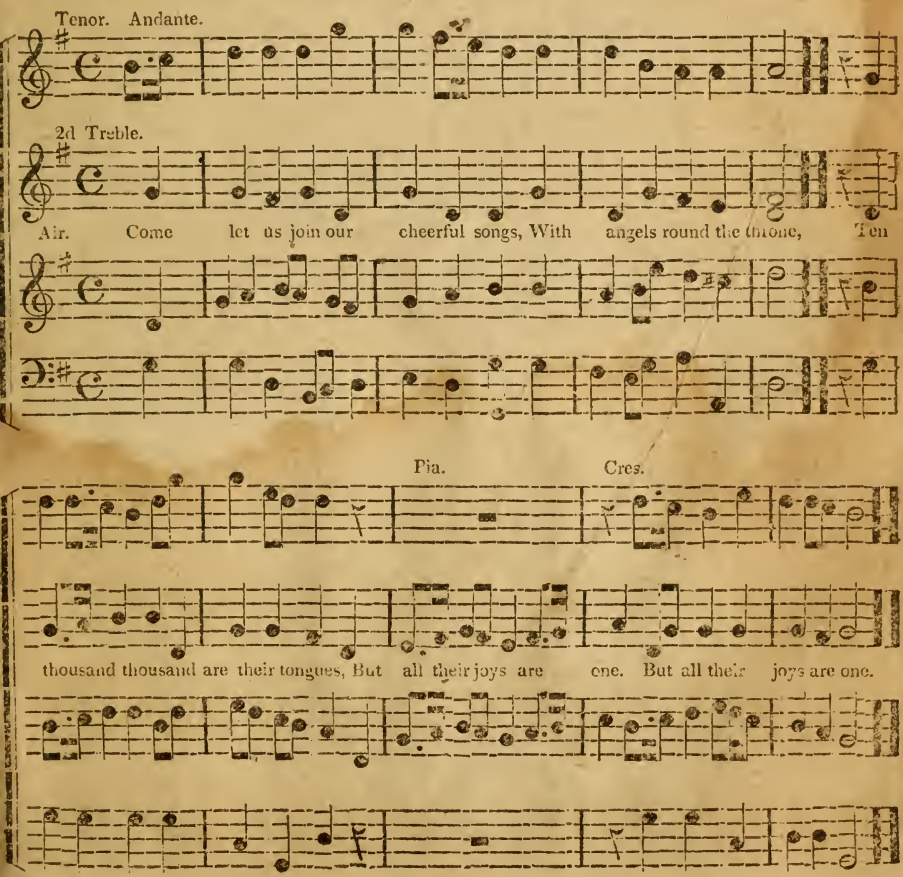
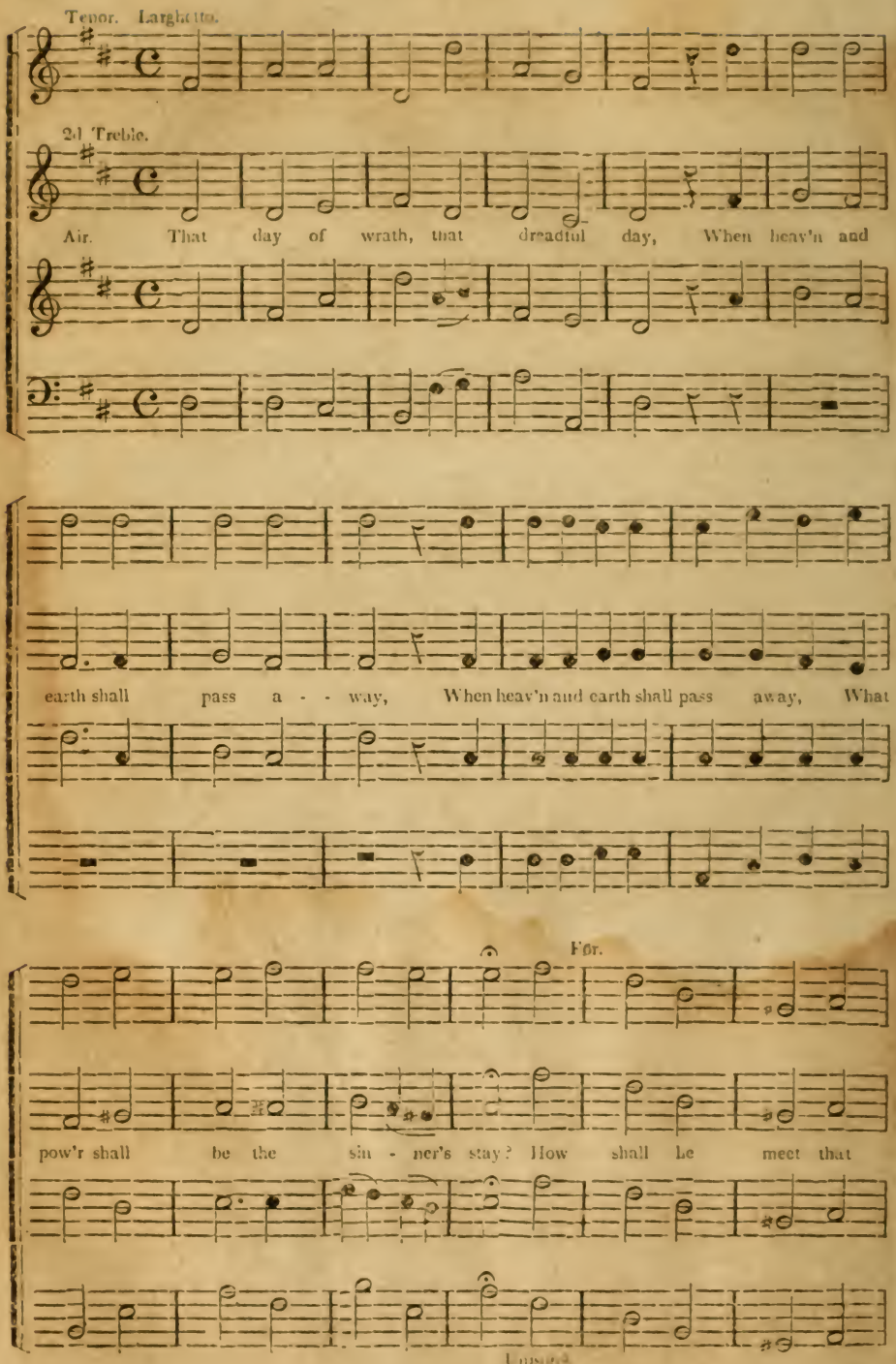
3 Ev'ry island, sea, and mountain,
Heav'n and earth, shall flee away;
All who hate him, must, confounded,
Hear the trump proclaim the day;
Come to judgement,
Come to judgement, come away.

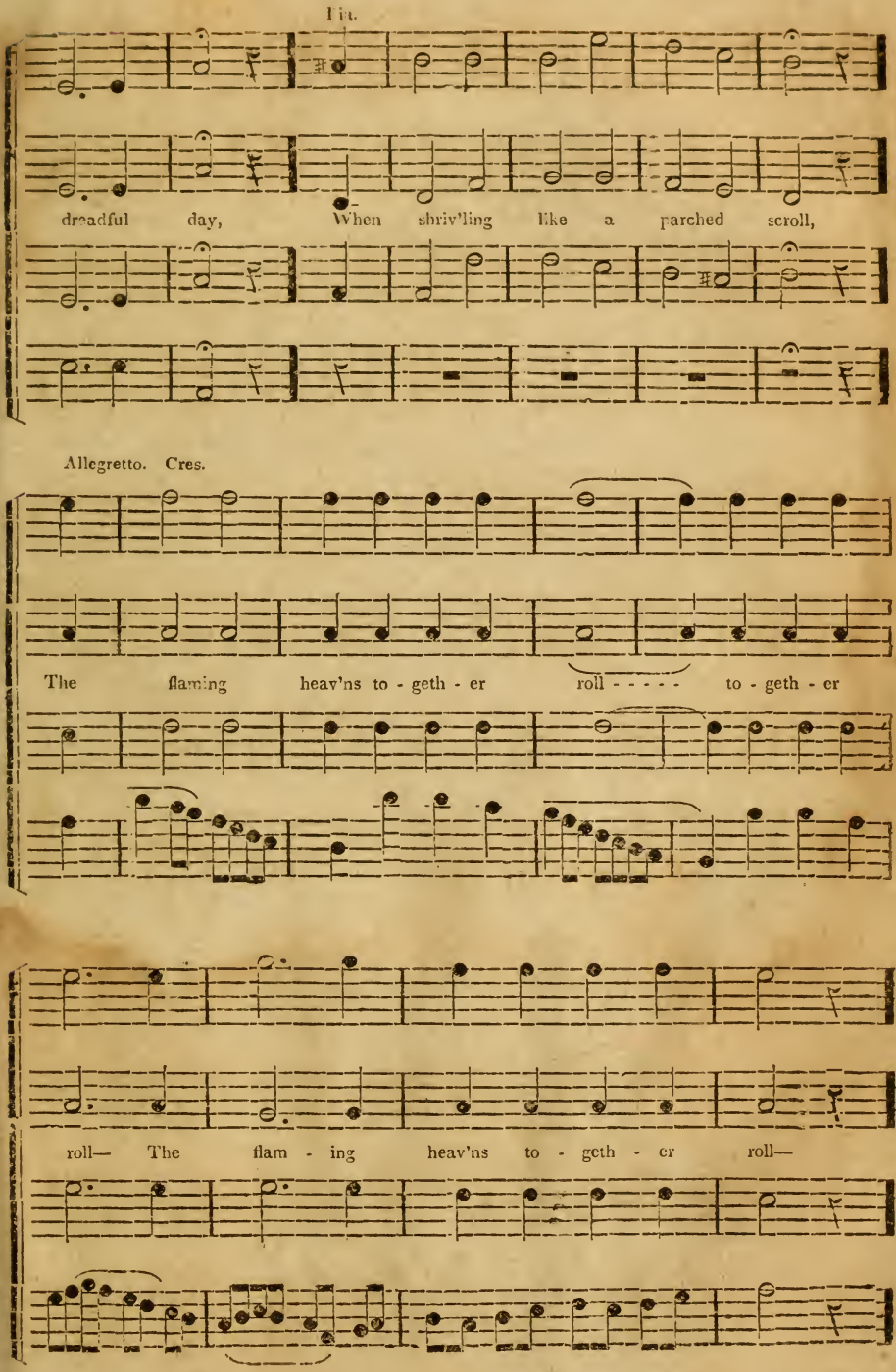
4 Now redemption, long expected,
See in solemn pomp appear!
All his saints, by man rejected,
Now shall meet him in the air.
Hallelujah,
See the day of God appear.

2d Treble. Andante Piano.
Air. Ponder my words, O Lord, con - sider, &c.
Ponder my words, O Lord, con - sider, con - sider my
Ponder my words, consid - er, &c.
Tenor.
Air
medi - ta - tion, O hearken un - to the voice of my calling, my
Cres. Forte. Pia.
King and my God, my King and my God, for un - to thee will I
Tenor Forte. Finis.
to thee, to thee will I, will I make my prayer.
make my prayer, to thee, to thee will I make my prayer.
To thee will I, will I make my prayer.

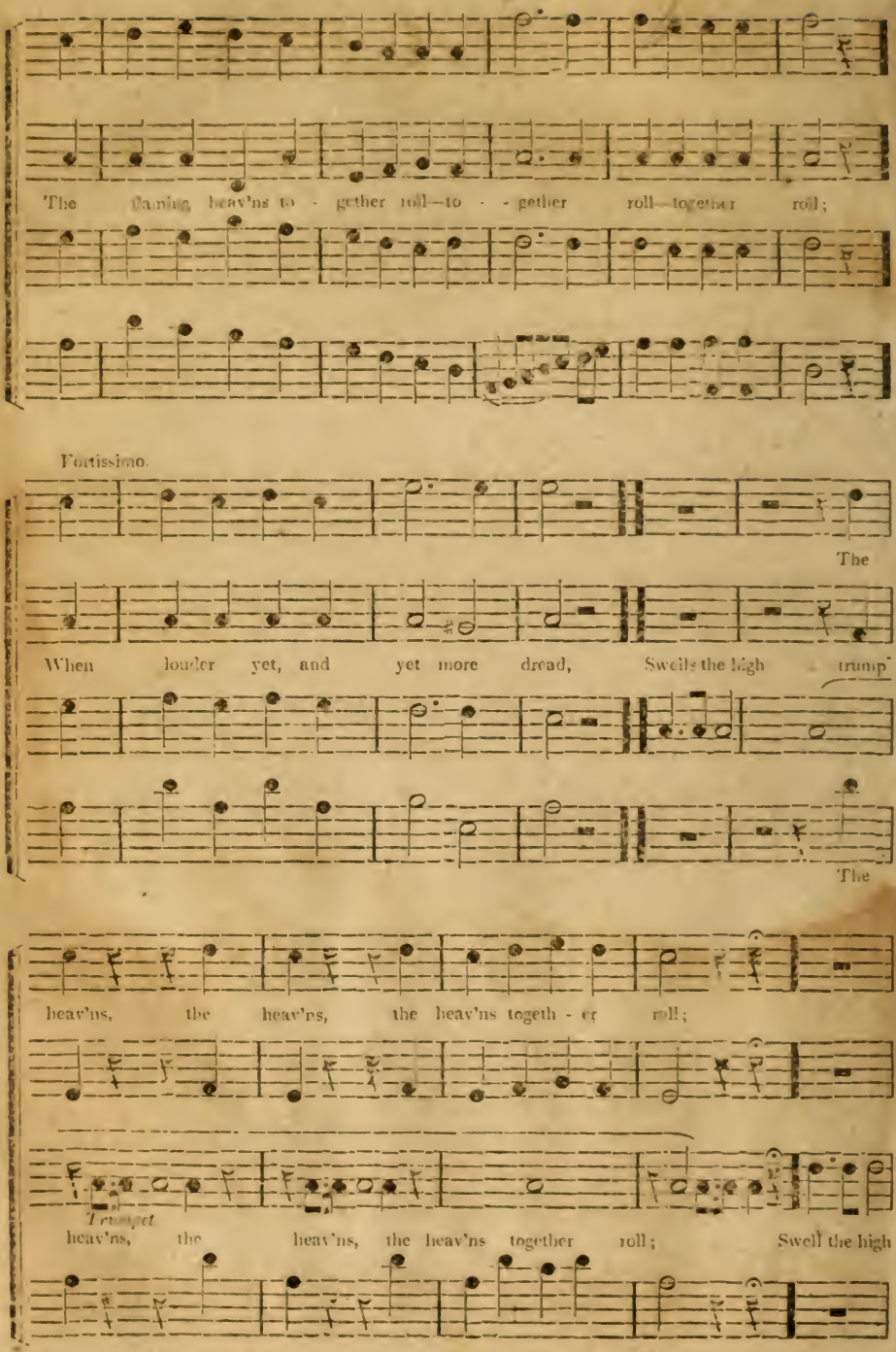

Vivace. Forte. Tenor.
Pia.
My voice shalt thou hear, shalt thou hear betimes, O Lord,
My voice shalt thou hear, shalt thou hear betimes, O Lord, early in the
Pia.
Tenor. Forte.
early, early will I make my pray'r to thee,
morning, early in the morning, will I make my pray'r to thee,
Pia.
Pia.
early, early,
ear - ly, ear - ly, early in the morning, early in the morning
Forte.
thee, my pray'r to thee, early in the
will I make my pray'r to thee, my pray'r to thee, ear - ly

LEROY. S. M. *E. Reed.*

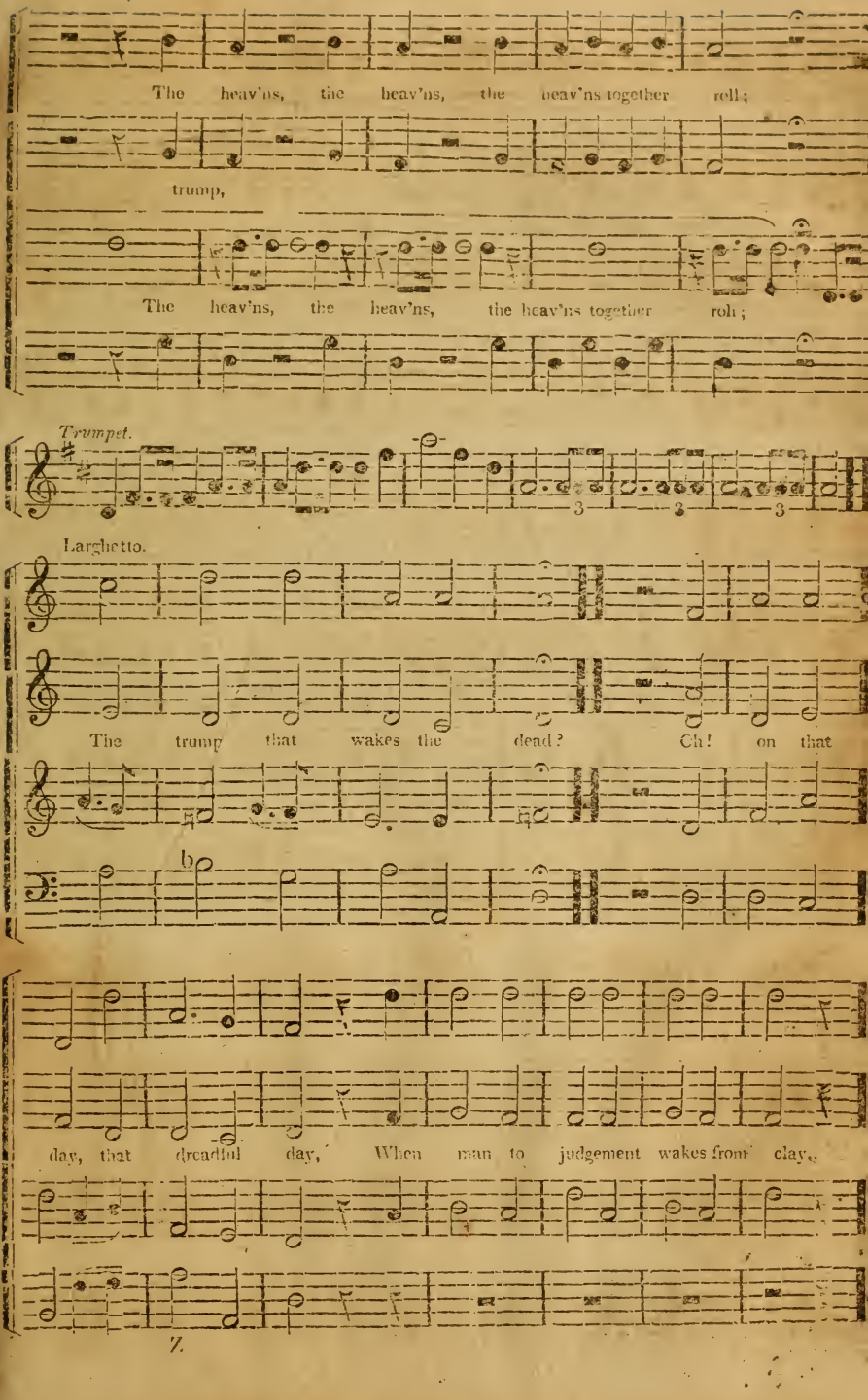


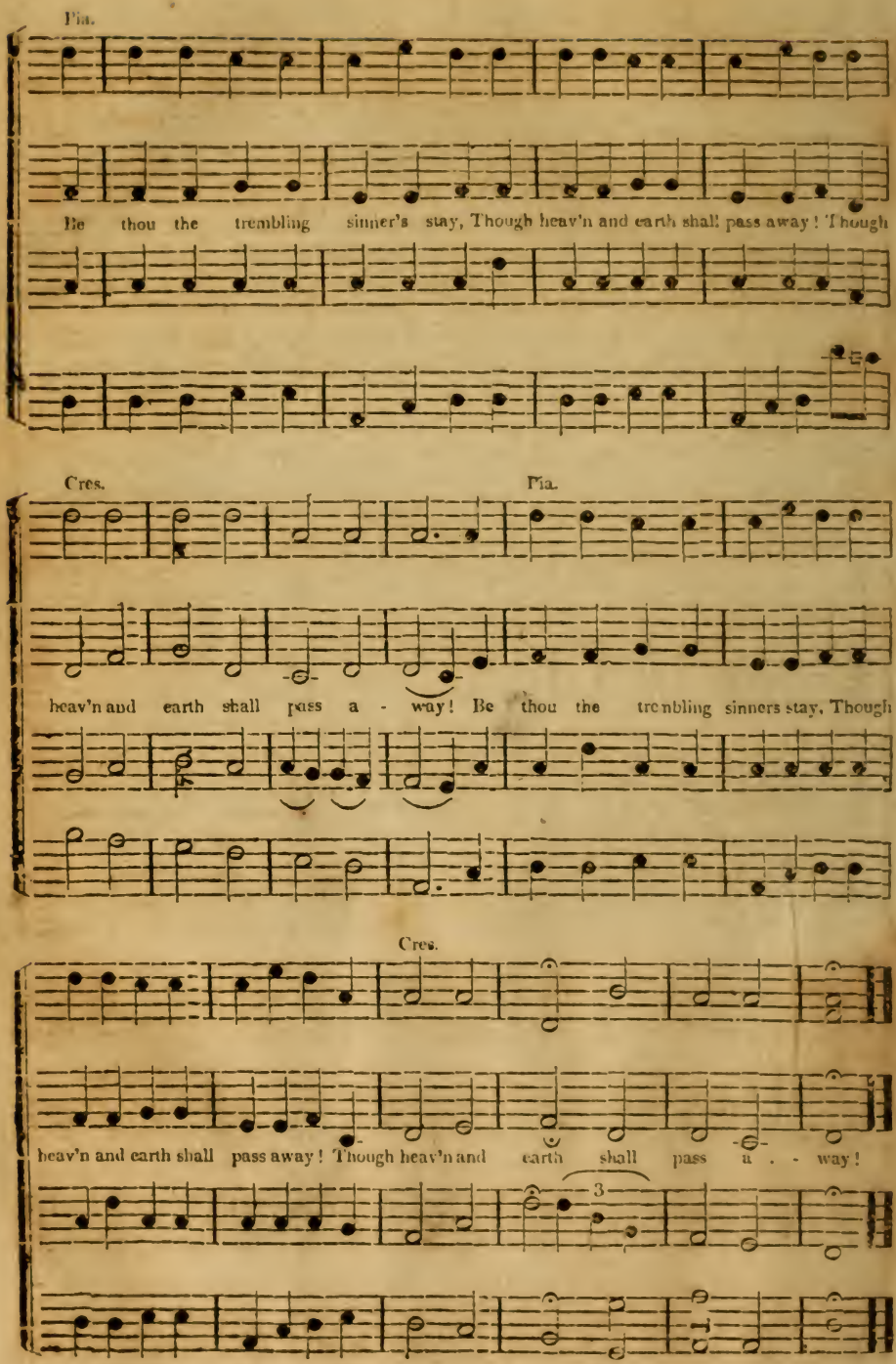


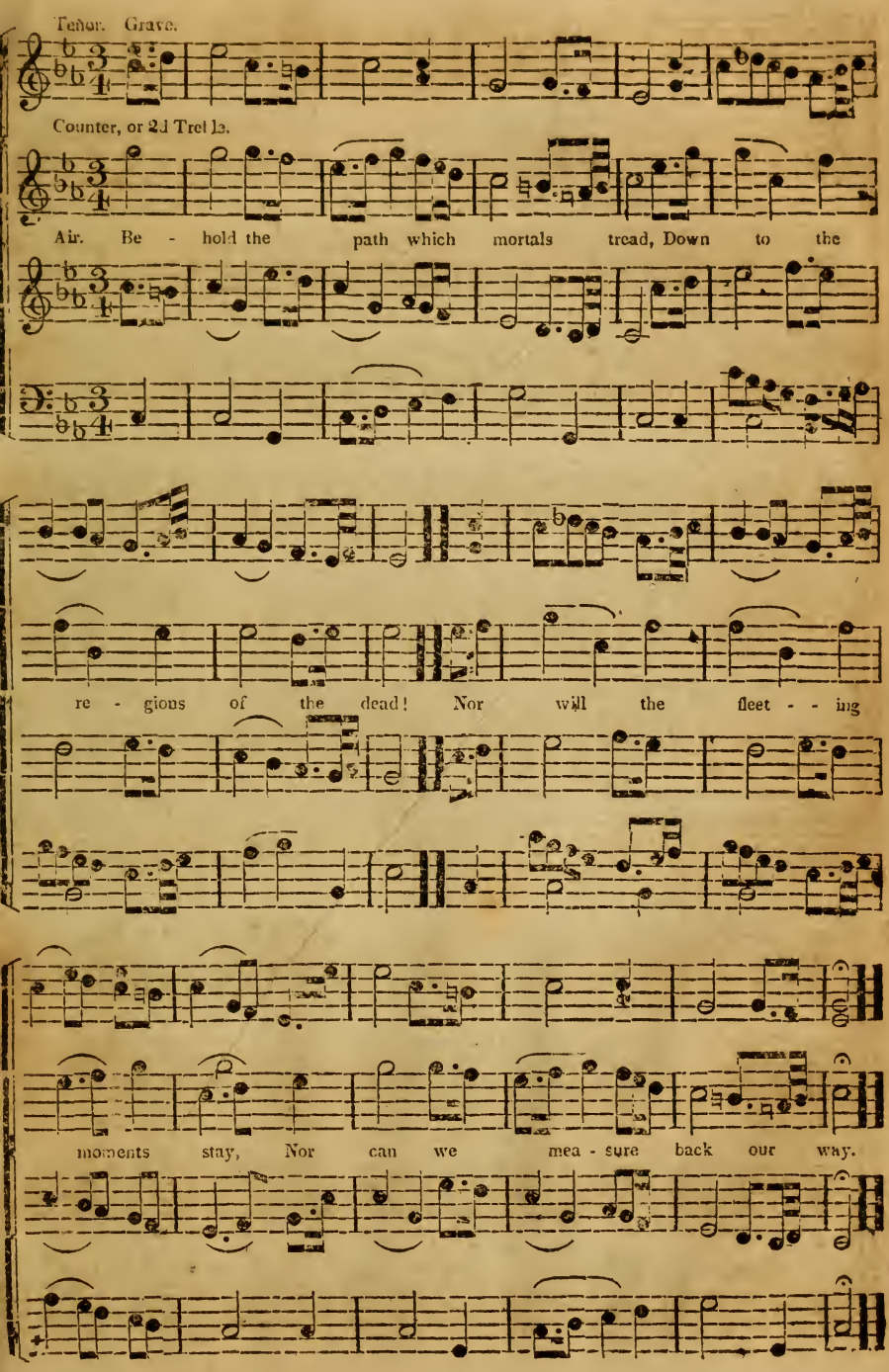
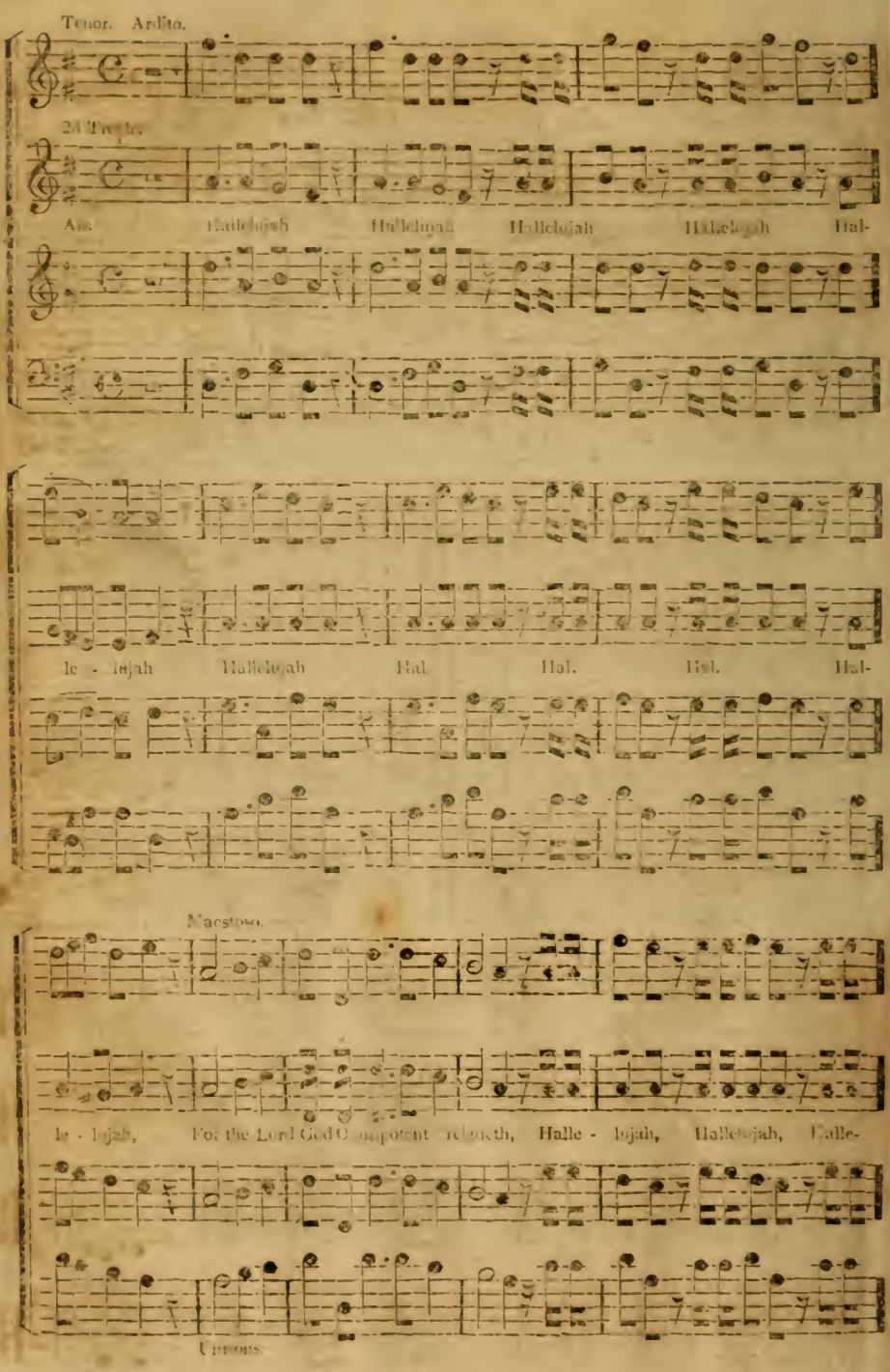
MARTINSBURGH. C. M. *E. Reed.*

Tenor. Larghetto.
2d Treble.
Air. That day of wrath, that dreadful day, When heav'n and
earth shall pass a - - way, When heav'n and earth shall pass away, What
For.
pow'r shall be the sin - ner's stay? How shall he meet that
Unison.

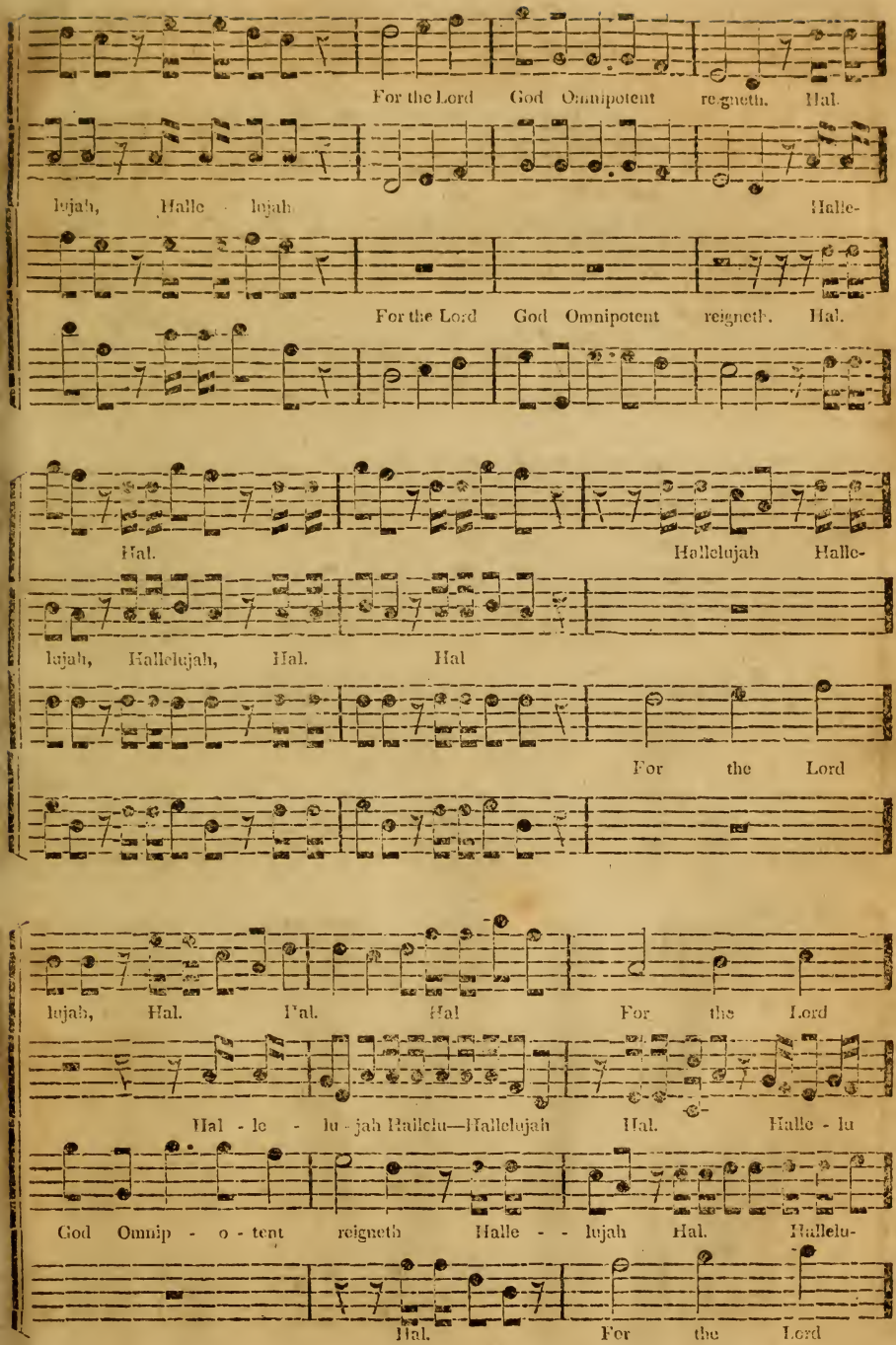
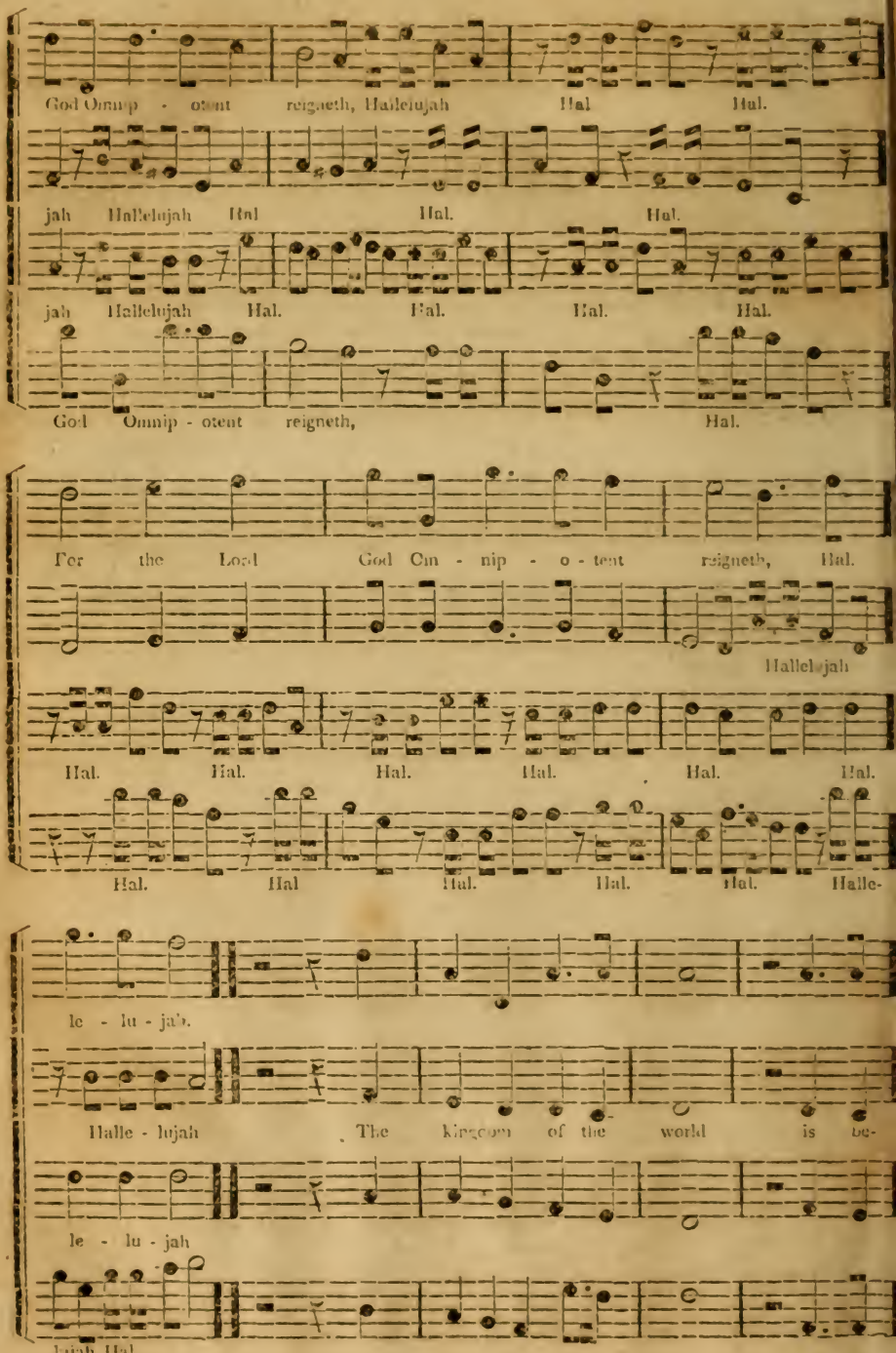

Fit.
dreadful day, When shriv'ling like a parched scroll,
Allegretto. Cres.
The flaming heav'ns to - geth - er roll - - - - - to - geth - er
roll— The flam - ing heav'ns to - geth - er roll—

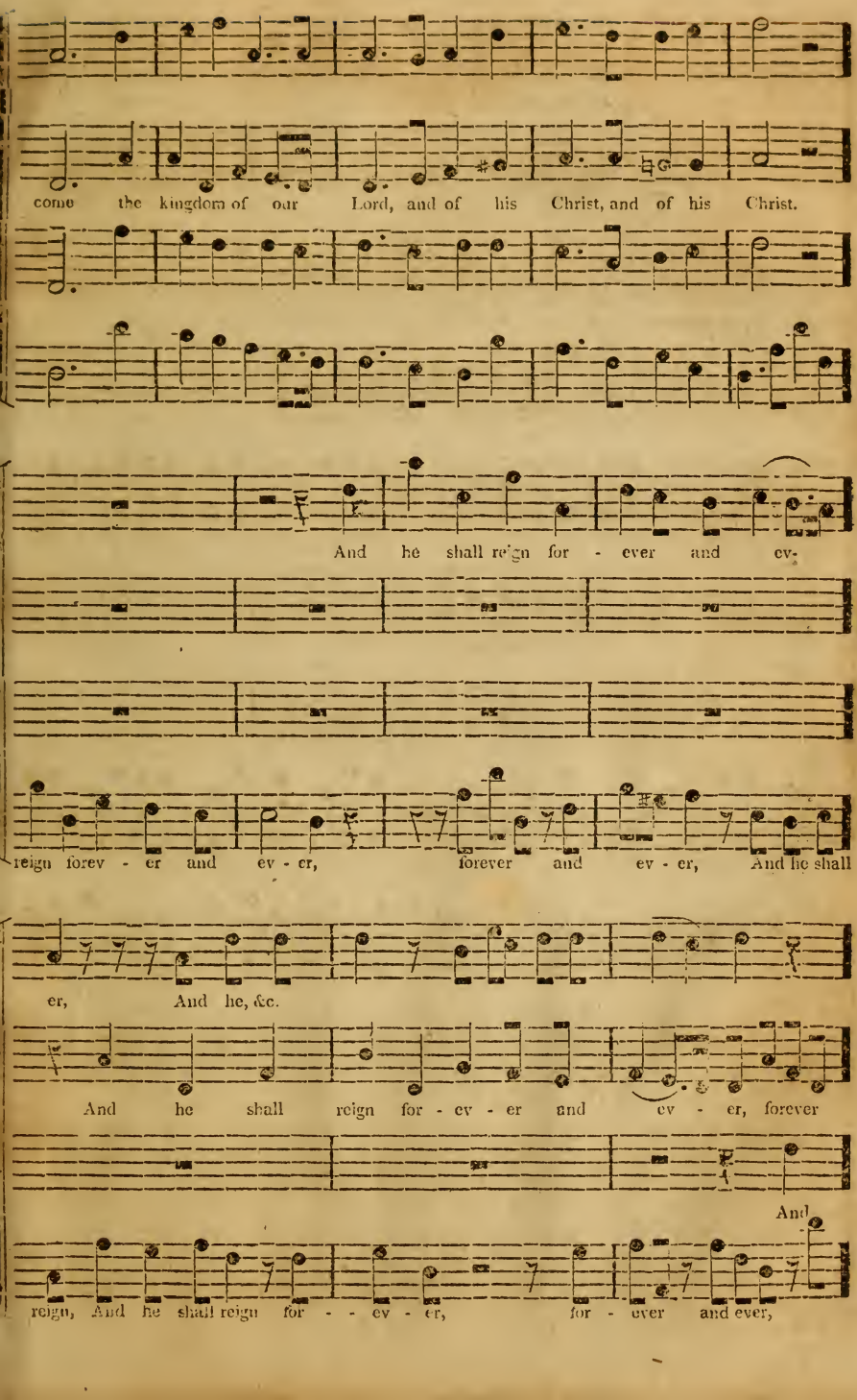
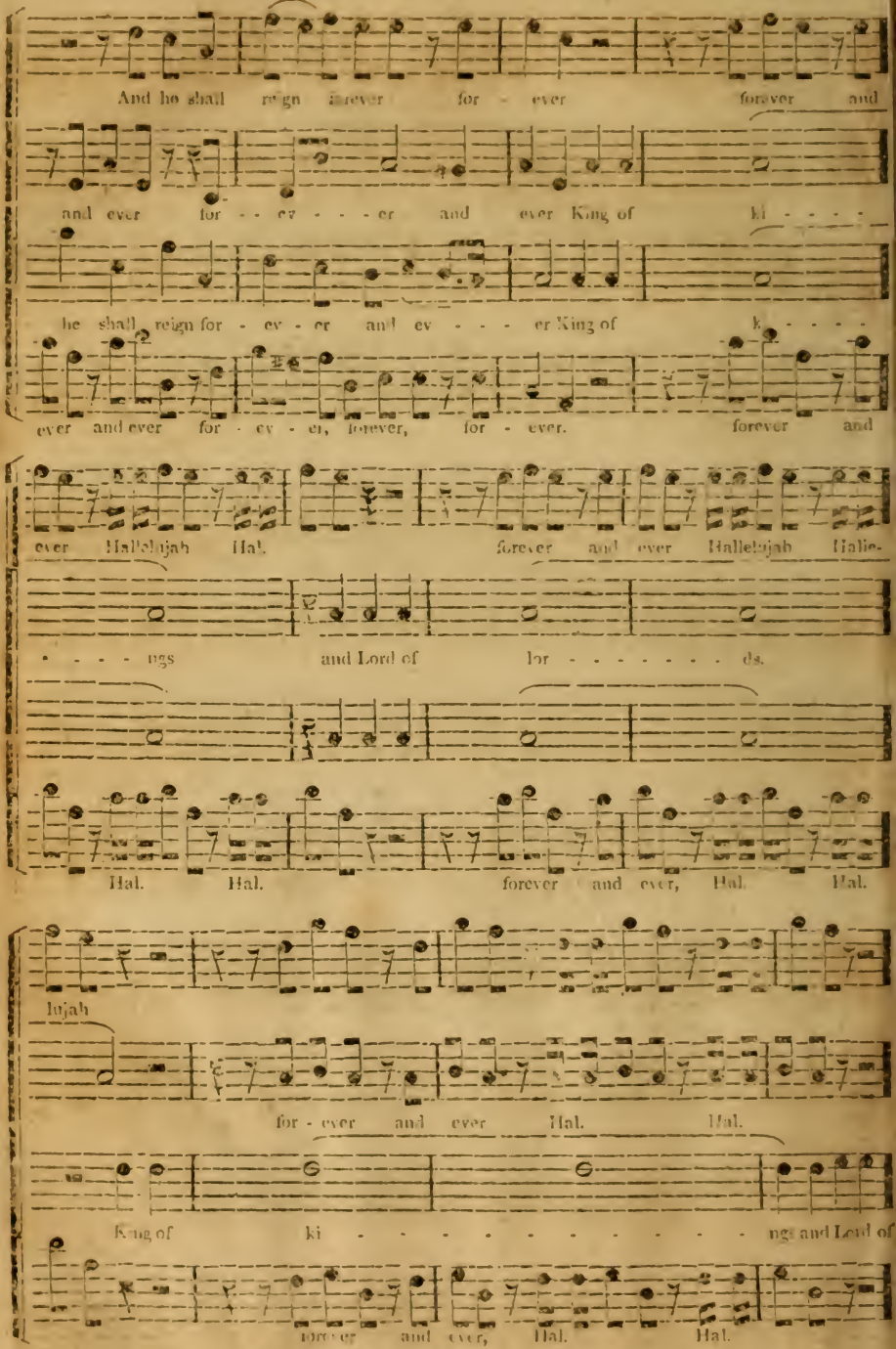
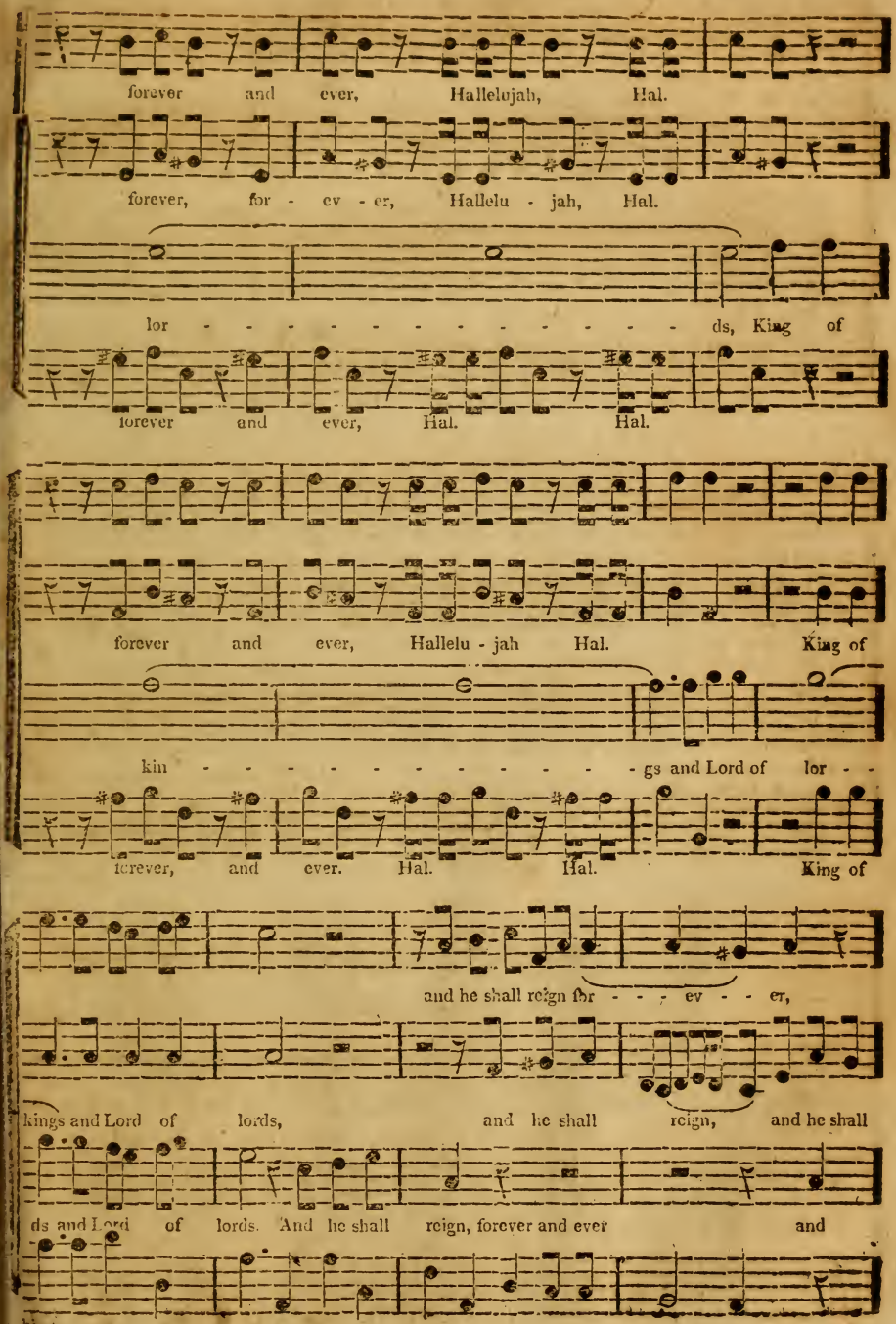
Continued.

The flaming heav'ns to - gether roll—to - - gether roll—together roll;
Fortissimo.
The
When louder yet, and yet more dread, Swells the high trump
The
heav'ns, the heav'ns, the heav'ns togeth - er roll;
Trumpet
heav'ns, the heav'ns, the heav'ns together roll; Swell the high


The heav'ns, the heav'ns, the heav'ns together roll;
trump,
The heav'ns, the heav'ns, the heav'ns together roll;
Trumpet.
Larghetto.
The trump that wakes the dead? Oh! on that
day, that dreadful day, When man to judgement wakes from clay,


Pia.
Be thou the trembling sinner's stay, Though heav'n and earth shall pass away! Though
Cres.
Pia.
heav'n and earth shall pass a - way! Be thou the trembling sinners stay, Though
Cres.
heav'n and earth shall pass away! Though heav'n and earth shall pass a . . way!
3

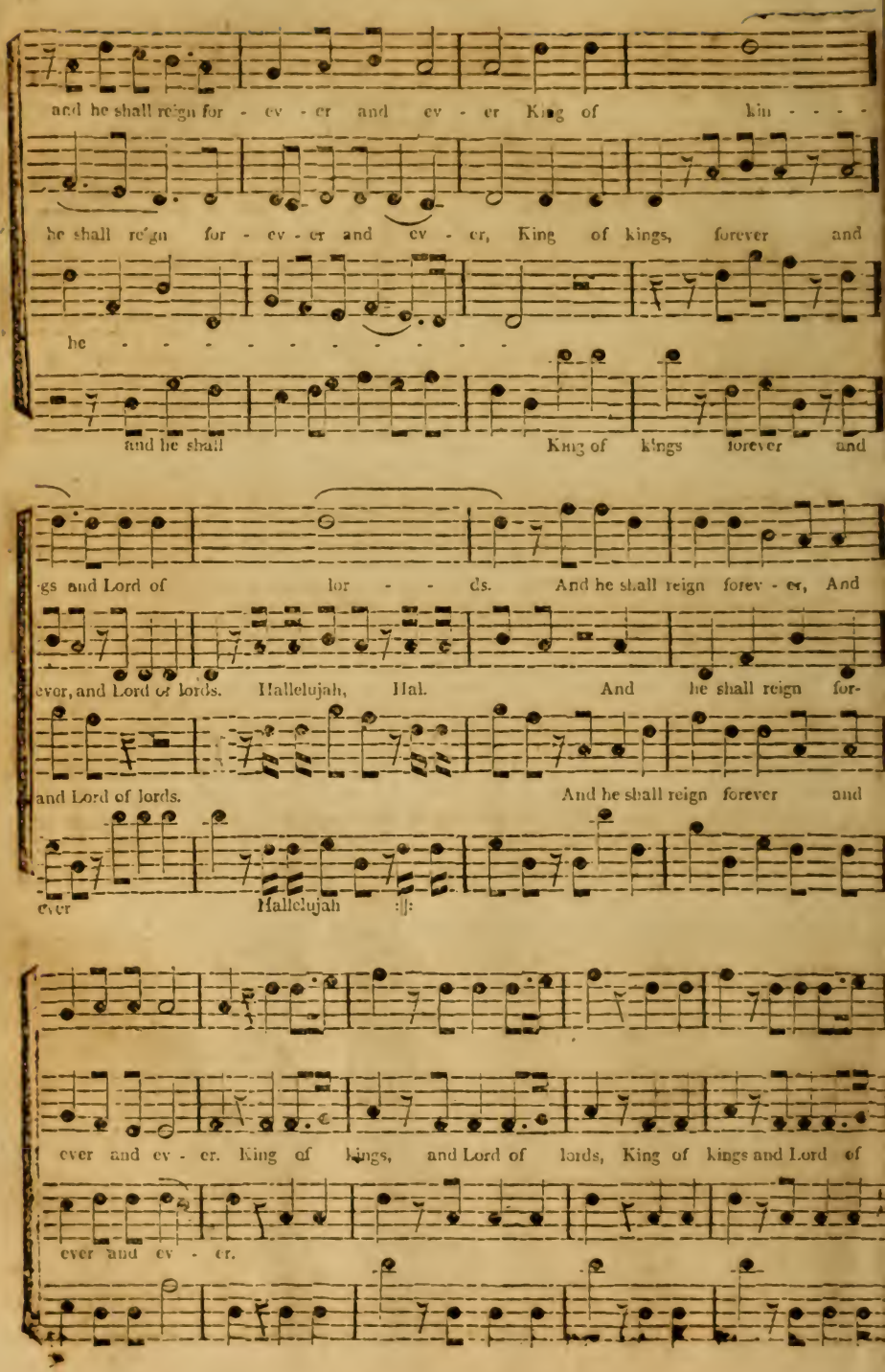

Tenor. Grave.
Counter, or 2d Treble.
Air. Be - hold the path which mortals tread, Down to the
re - gions of the dead! Nor will the fleet - - ing
moments stay, Nor can we mea - sure back our way.

Tenor. Arlto.
2d Treble.
Alto.
Hallelujah Hallelujah Hallelujah Hallelujah Hal-
le - lujah Hallelujah Hal Hal. Hal. Hal-
Maestoso.
le - lujah, For the Lord God Omnipotent reigneth, Halle - lujah, Hallelujah, Halle-
Chorus.

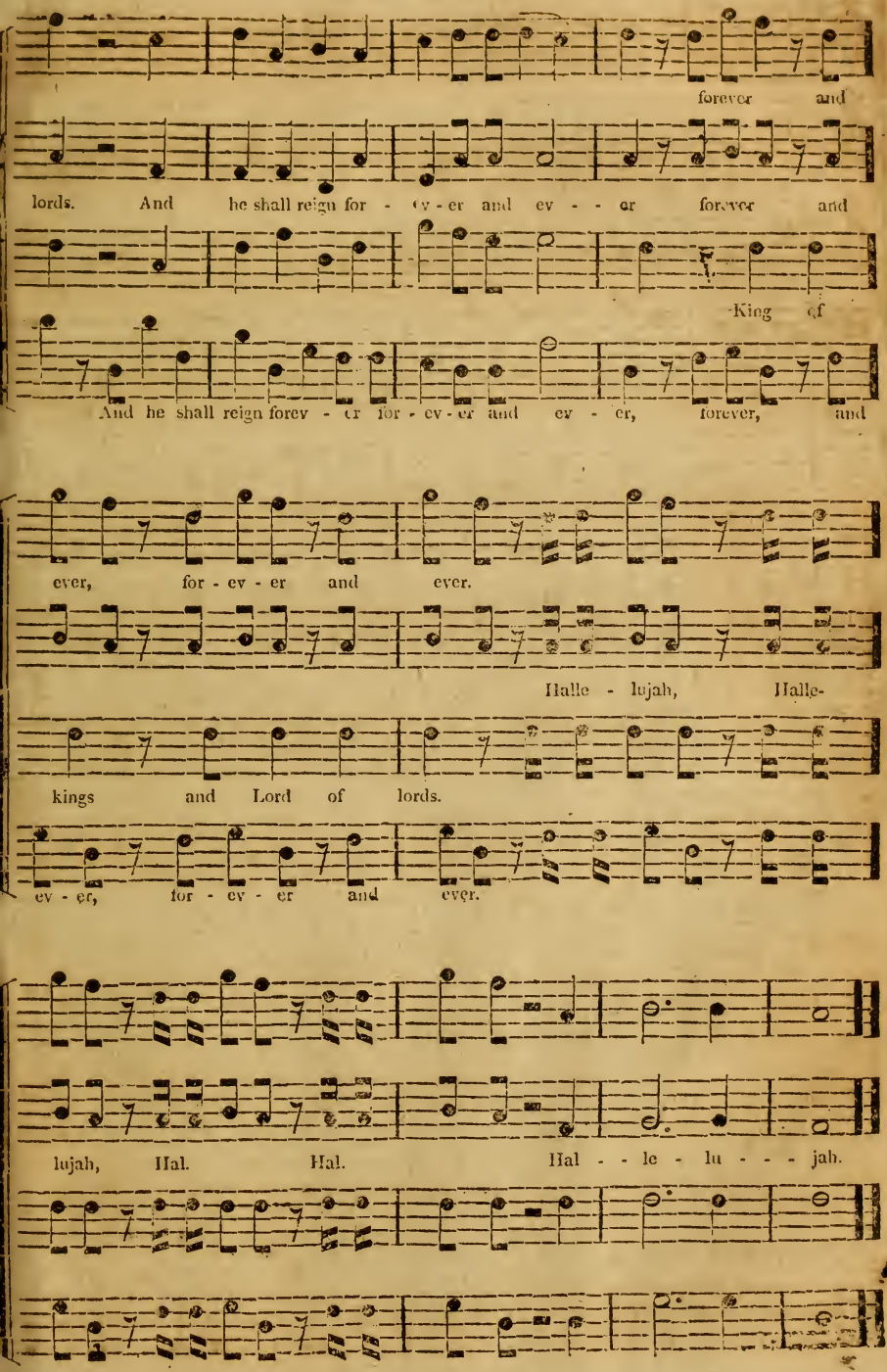

For the Lord God Omnipotent reigneth. Hal.
lujah, Halle lujah Halle-
For the Lord God Omnipotent reigneth. Hal.
Hal. Hallelujah Halle-
lujah, Hallelujah, Hal. Hal
For the Lord
lujah, Hal. Hal. Hal For the Lord
Hal - le - lu - jah Halleluu—Hallelujah Hal. Halle - lu
God Omnip - o - tent reigneth Halle - - lujah Hal. Hallelu-
Hal. For the Lord

God Omnip - otent reigneth, Hallelujah Hal Hal.
jah Hallelujah Hal Hal. Hal.
jah Hallelujah Hal. Hal. Hal. Hal.
God Omnip - otent reigneth, Hal.
For the Lord God Om - nip - o - tent reigneth, Hal.
Hallelujah
Hal. Hal. Hal. Hal. Hal. Hal.
Hal. Hal Hal. Hal. Hal. Halle-
le - lu - jah.
Halle - lujah The kingdom of the world is be-
le - lu - jah
lujah Hal.

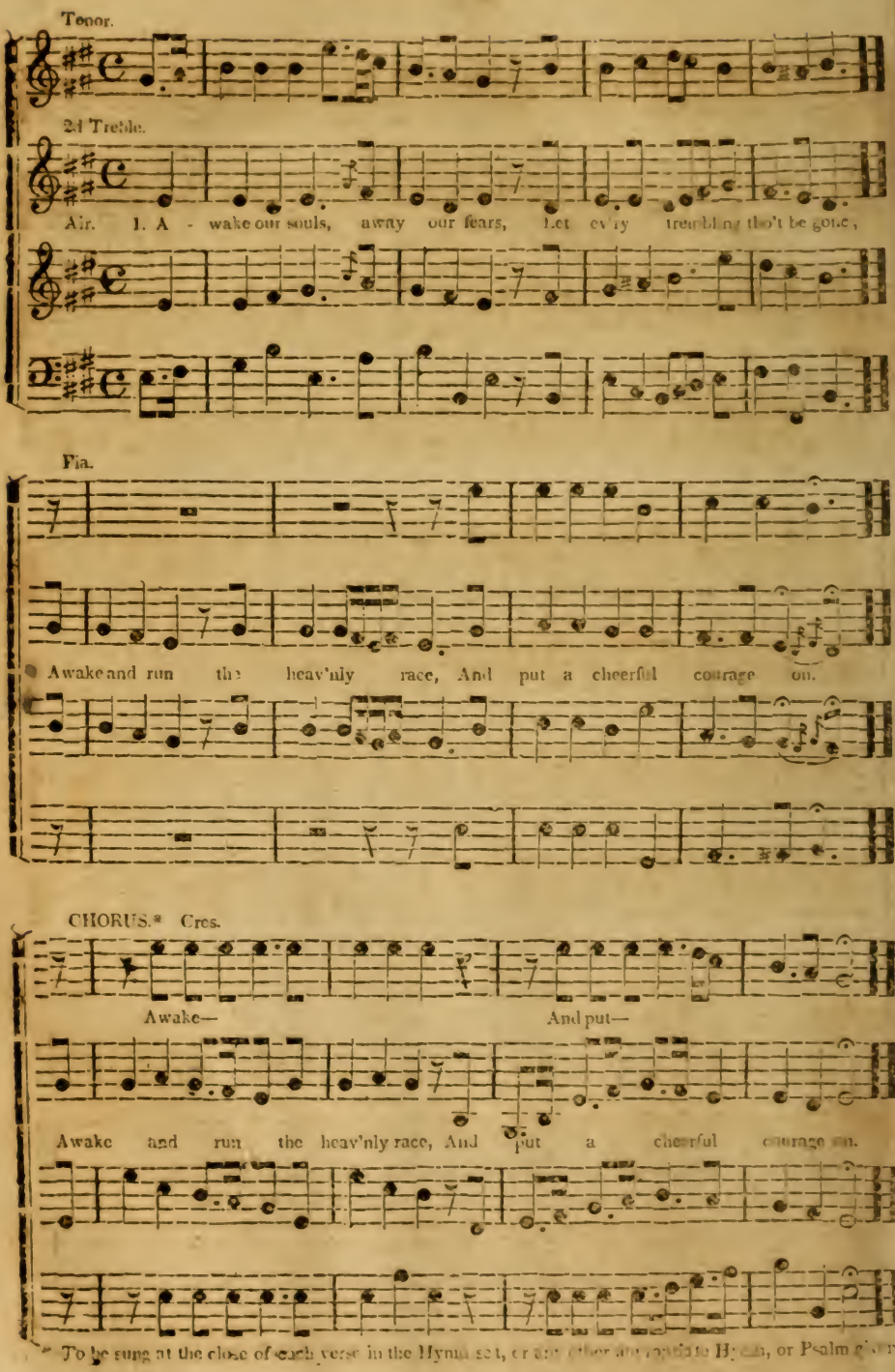

come the kingdom of our Lord, and of his Christ, and of his Christ.
And he shall reign for - ever and ev-
reign forev - er and ev - er, forever and ev - er, And he shall
er, And he, &c.
And he shall reign for - ev - er and ev - er, forever
And
reign, And he shall reign for - - ev - er, for - ever and ever,

And he shall reign forever for - ever forever and
and ever for - ev - - - er and ever King of ki - - - -
he shall reign for - ev - er and ev - - - er King of k - - - -
ever and ever for - ev - er, forever, for - ever. forever and
ever Hallelujah Hal. forever and ever Hallelujah Halle-
- - - ngs and Lord of lor - - - - - - - ds.
Hal. Hal. forever and ever, Hal. Hal.
lujah
for - ever and ever Hal. Hal.
King of ki - - - - - - - - - - - ngs and Lord of
forever and ever, Hal. Hal.

forever and ever, Hallelujah, Hal.
forever, for - ev - er, Hallelu - jah, Hal.
lor - - - - - - - - - - - - - - - - ds, King of
forever and ever, Hal. Hal.
forever and ever, Hallelu - jah Hal. King of
kin - - - - - - - - - - - - - - gs and Lord of lor - -
forever, and ever. Hal. Hal. King of
and he shall reign for - - - ev - - er,
kings and Lord of lords, and he shall reign, and he shall
ds and Lord of lords. And he shall reign, forever and ever and

Pipes.

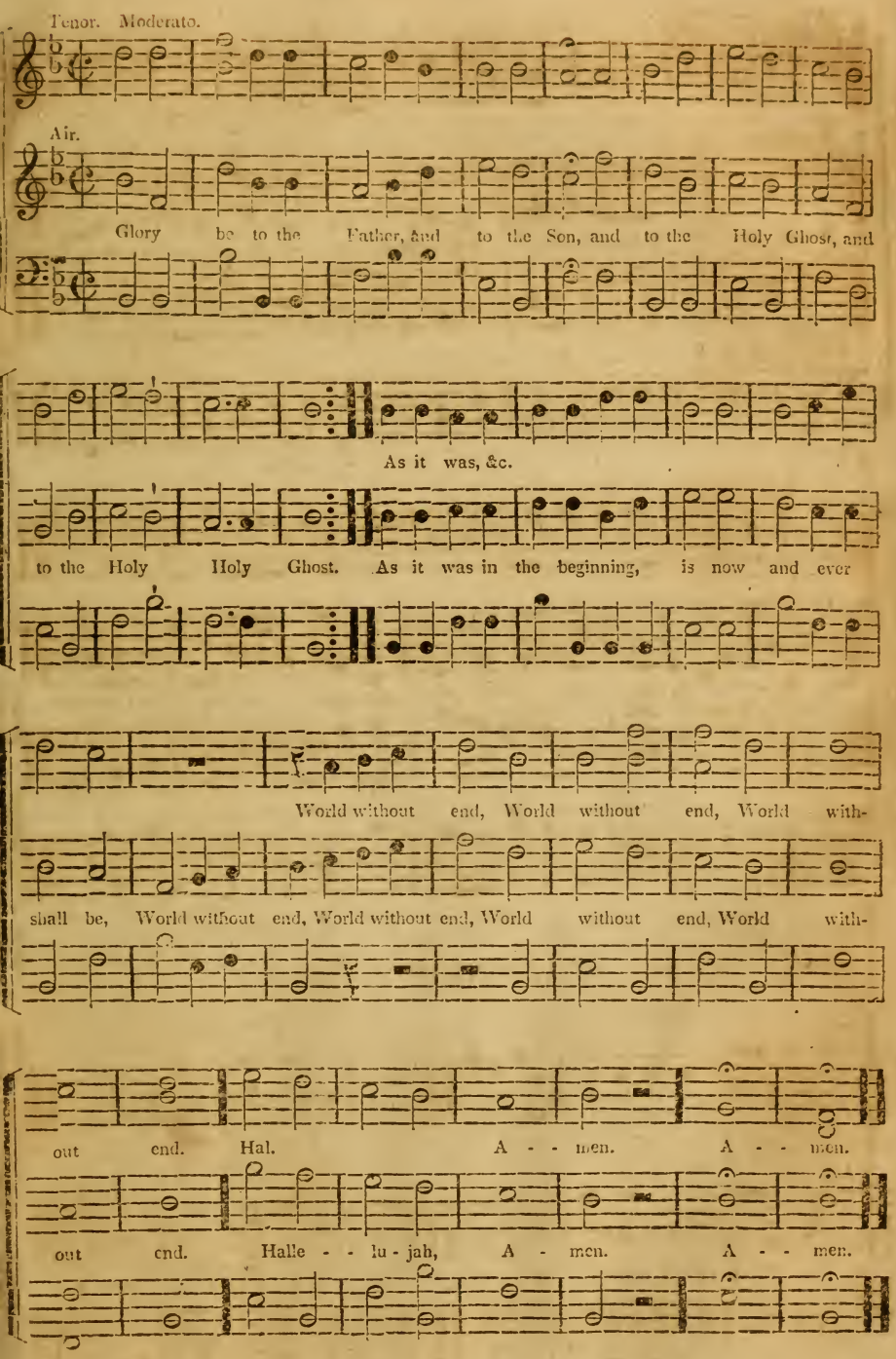
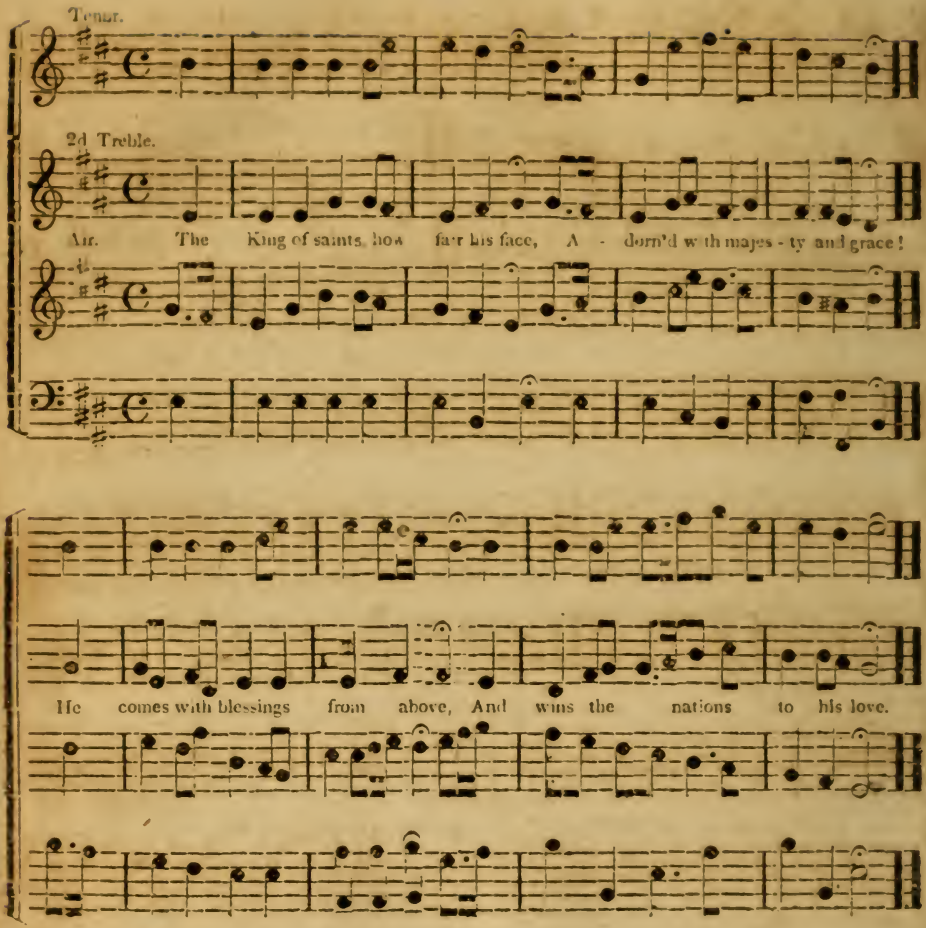
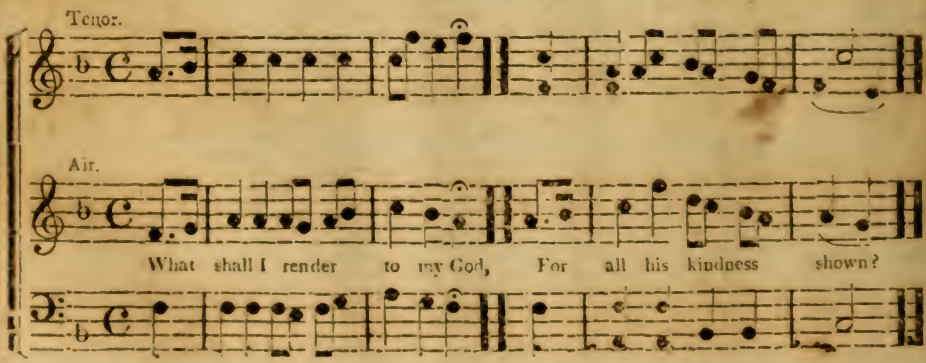
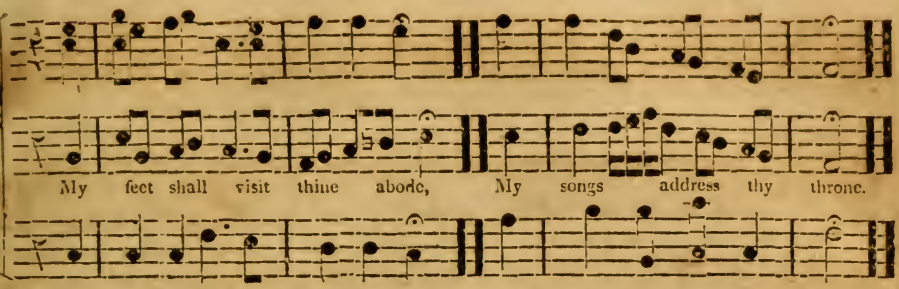
Continued.


and he shall reign for - ev - er and ev - er King of kin - - - -
he shall reign for - ev - er and ev - er, King of kings, forever and
he - - - - - - - - - - -
and he shall King of kings forever and
gs and Lord of lor - - ds. And he shall reign forev - er, And
ever, and Lord of lords. Hallelujah, Hal. And he shall reign for-
and Lord of lords. And he shall reign forever and
ever Hallelujah :||:
ever and ev - er. King of kings, and Lord of lords, King of kings and Lord of
ever and ev - er.

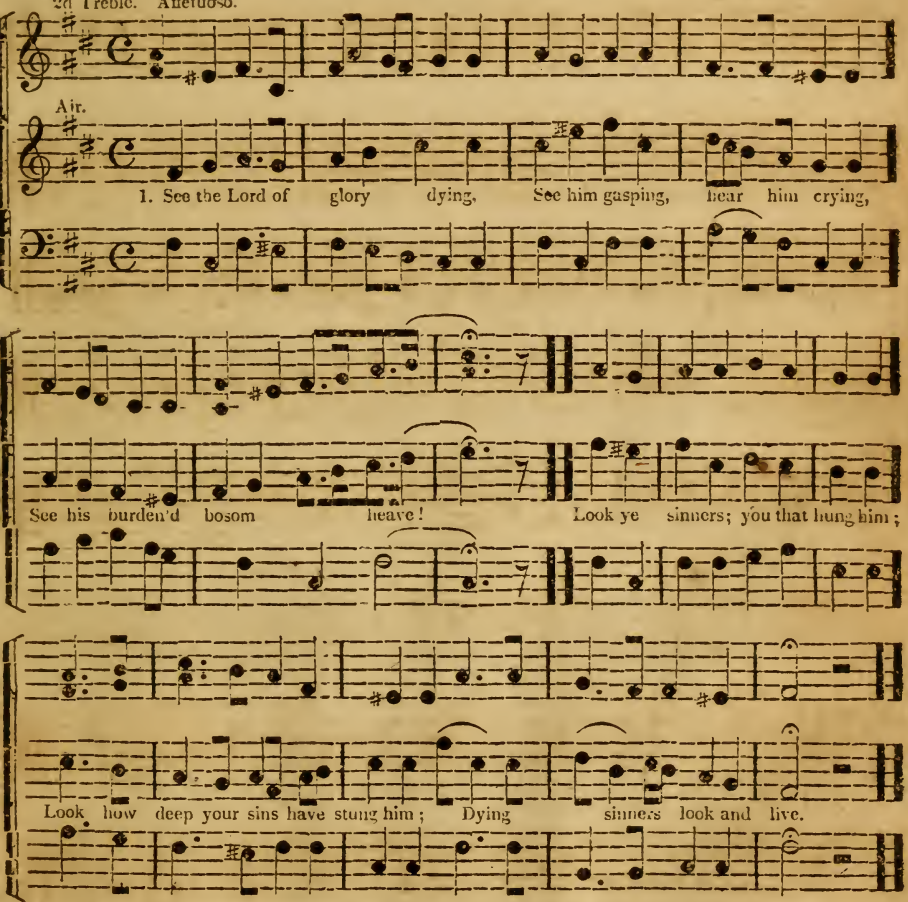

forever and
lords. And he shall reign for - ev - er and ev - - er forever and
King of
And he shall reign forev - er for - ev - er and ev - er, forever, and
ever, for - ev - er and ever.
Halle - lujah, Halle-
kings and Lord of lords.
ev - er, for - ev - er and ever.
lujah, Hal. Hal. Hal - - le - lu - - - jah.



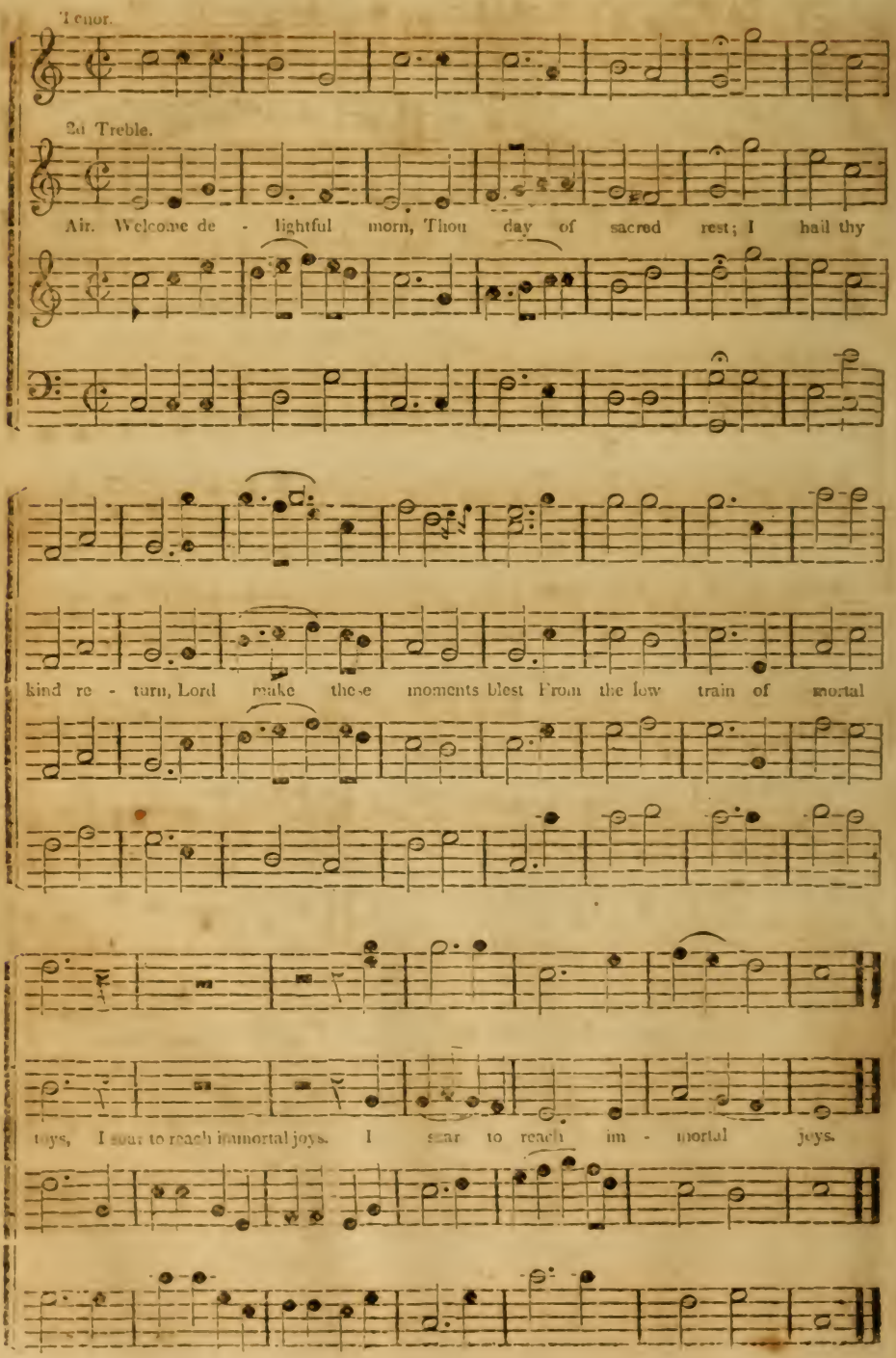
* To be sung at the close of each verse in the Hymn set, or at other appropriate Hymn, or Psalm given.

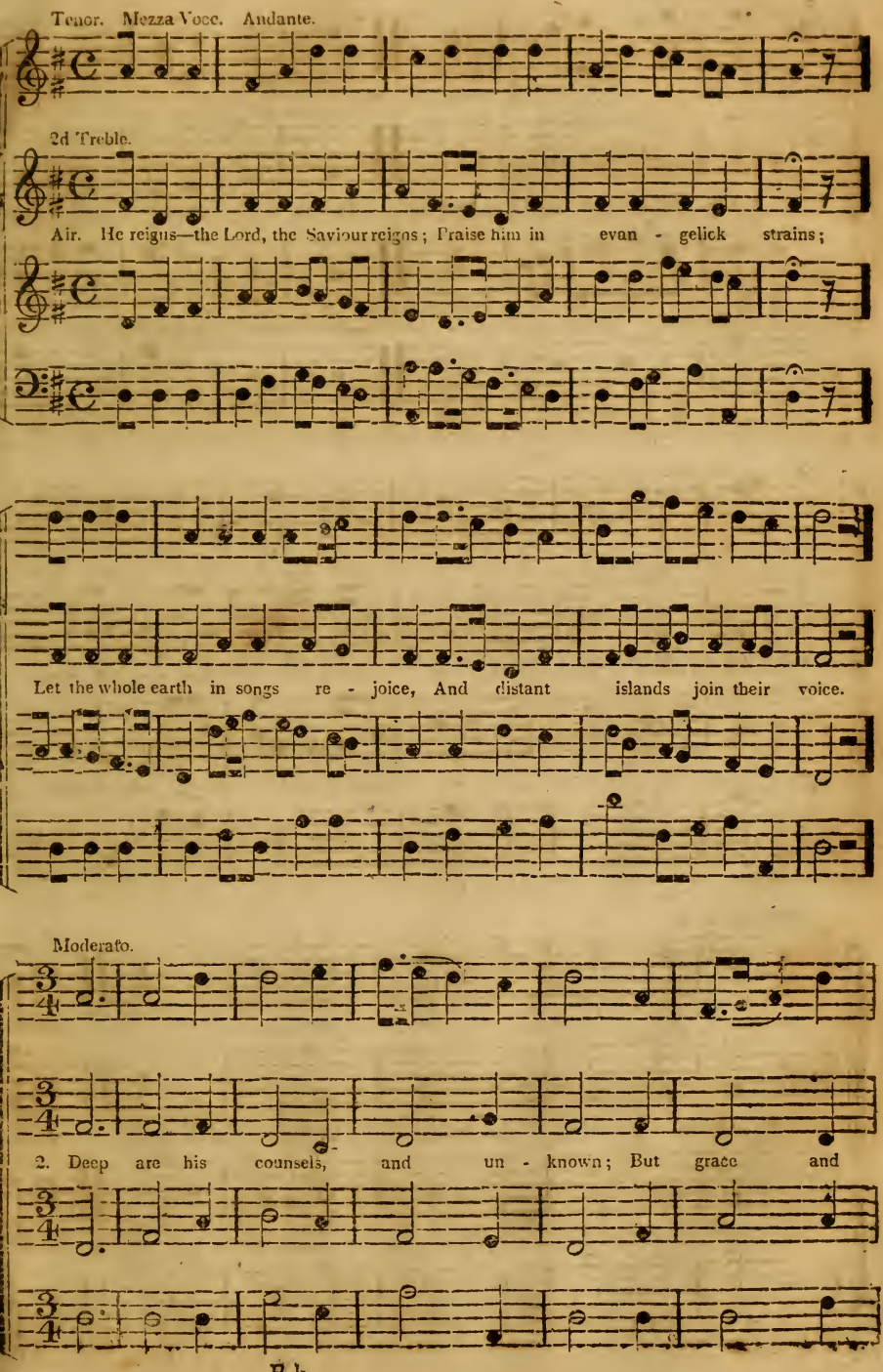
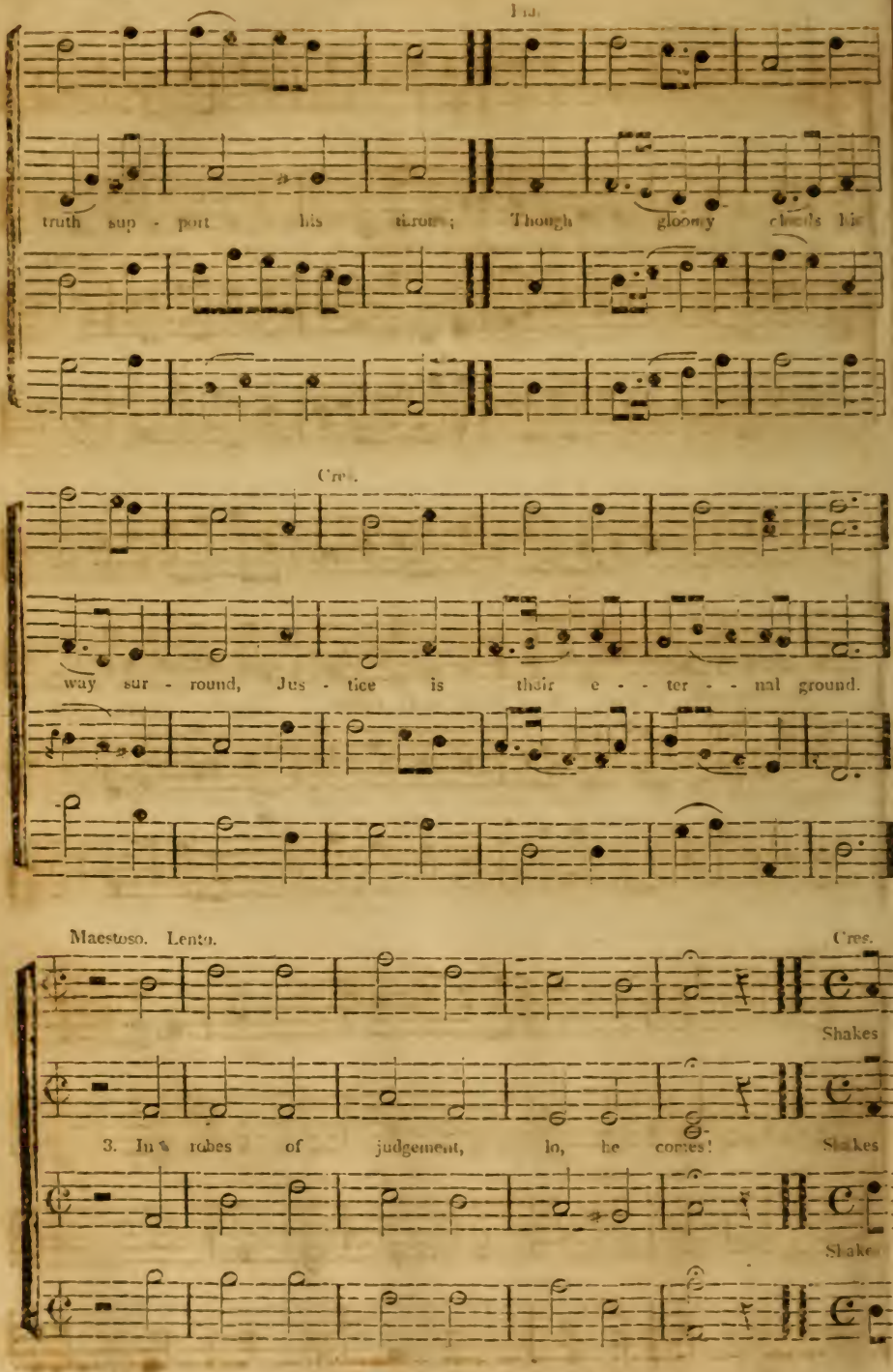

Tenor. Moderato.
Air.
Glory be to the Father, and to the Son, and to the Holy Ghost, and
As it was, &c.
to the Holy Holy Ghost. As it was in the beginning, is now and ever
World without end, World without end, World with-
shall be, World without end, World without end, World without end, World with-
out end. Hal. A - - men. A - - men.
out end. Halle - - lu - jah, A - men. A - - men.

CLARENDON. C. M.

Hy. 32, *Select.* LENA. P. M. *From Belknap's Collection.*

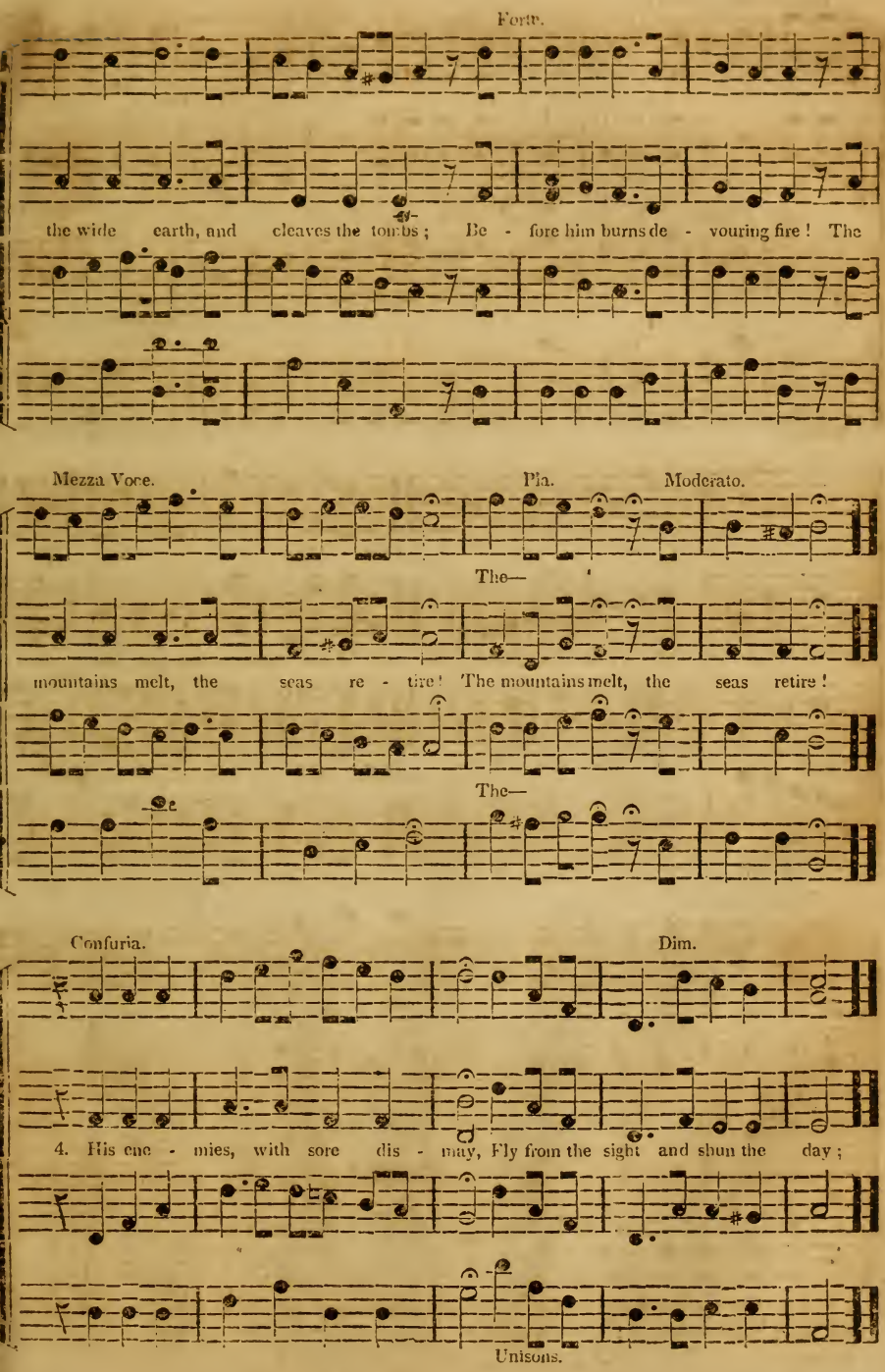
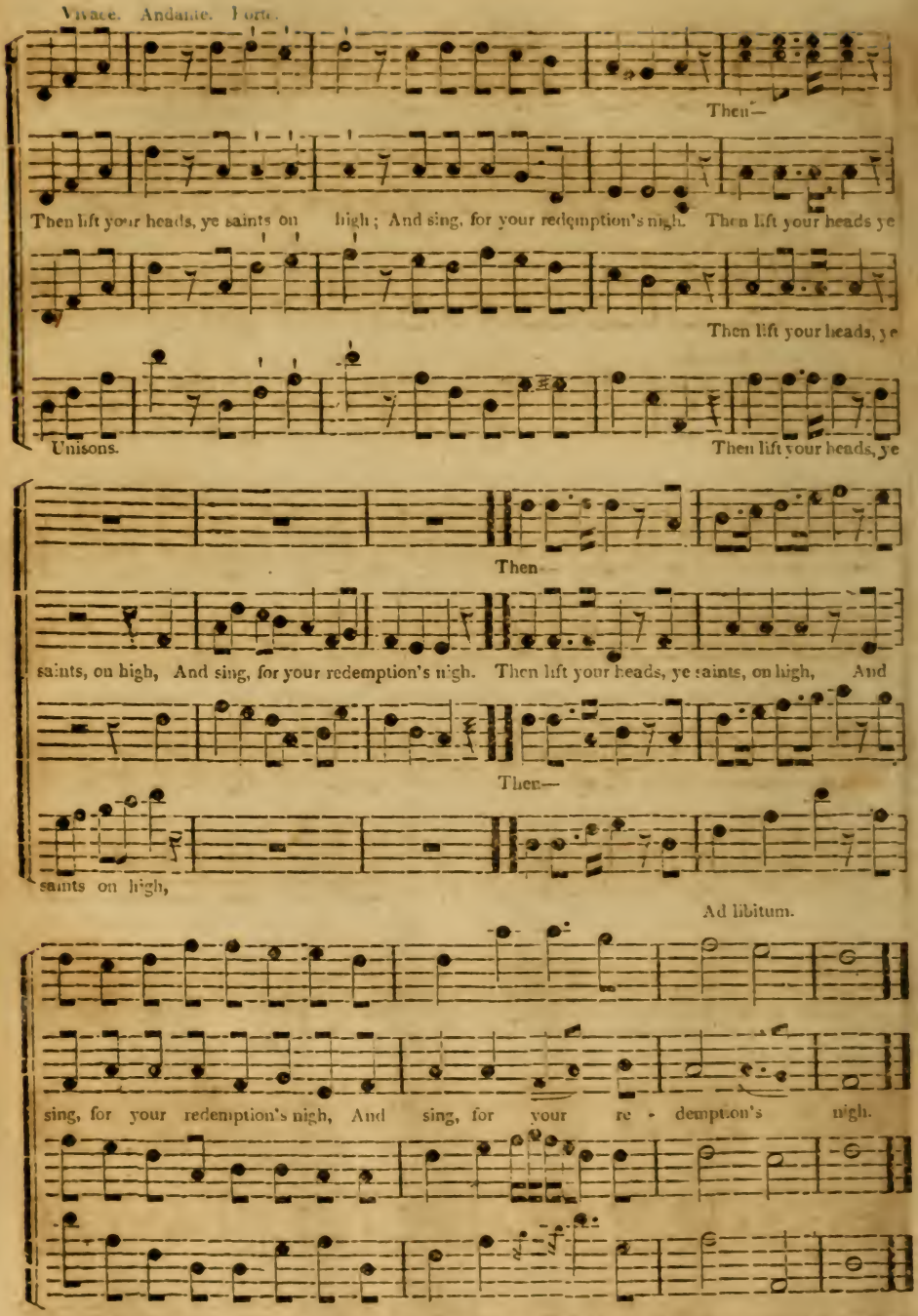
[ARRANGED FOR THREE VOICES, BY E. REED.



2 See the rocks and mountains quaking;
Earth unto her centre shaking,
Nature's groans awake the dead,
Look on Phebus, struck with wonder,
While the peals of legal thunder,
Smite the dear redeemer's head.

3 Death, and all the pow'rs infernal,
Vanquish'd by the king eternal,
When he pour'd the vital flood;
By his groans, which shook creation,
Lo, we found a proclamation,
Peace and pardon by his blood.

Tenor.
2d Treble.
Air. Welcome de - lightful morn, Thou day of sacred rest; I hail thy
kind re - turn, Lord make these moments blest From the low train of mortal
joys, I soar to reach immortal joys. I soar to reach im - mortal joys.


Tenor. Mezza Voce. Andante.
2d Treble.
Air. He reigns—the Lord, the Saviour reigns; Praise him in evan - gelick strains;
Let the whole earth in songs re - joice, And distant islands join their voice.
Moderato.
2. Deep are his counsels, and un - known; But grace and

truth sup - port his throne; Though gloomy clouds his
way sur - round, Jus - tice is their e - - ter - - nal ground.
Maestoso. Lento.
Cres.
Shakes
3. In robes of judgement, lo, he comes!
Shakes
Shake


Forte.
the wide earth, and cleaves the tombs; Be - fore him burns de - vouring fire! The
Mezza Voce.
Pia.
Moderato.
The—
mountains melt, the seas re - tire! The mountains melt, the seas retire!
The—
Confuria.
Dim.
4. His ene - mies, with sore dis - may, Fly from the sight and shun the day;
Unisons.

N. B. In this piece, (Ithaca), a small variation will be observed in the three last measures of the tune; some notes being reversed in the Air and Tenor. The principal reason for making the alteration, was to avoid the repetition of the word *Sing*, and to hasten the close, or final cadence, with more pleasure and effect. This variation from the former editions, can easily be adopted by teachers and performers

2d Treble, or Tenor. Andante. Affettuoso.

Air.

He dies! the friend of sinners dies! Lo, Salem's daughters

A

weep, a - round! A solemn darkness veils the skies, A

Organo. Adagio. Ad lib.

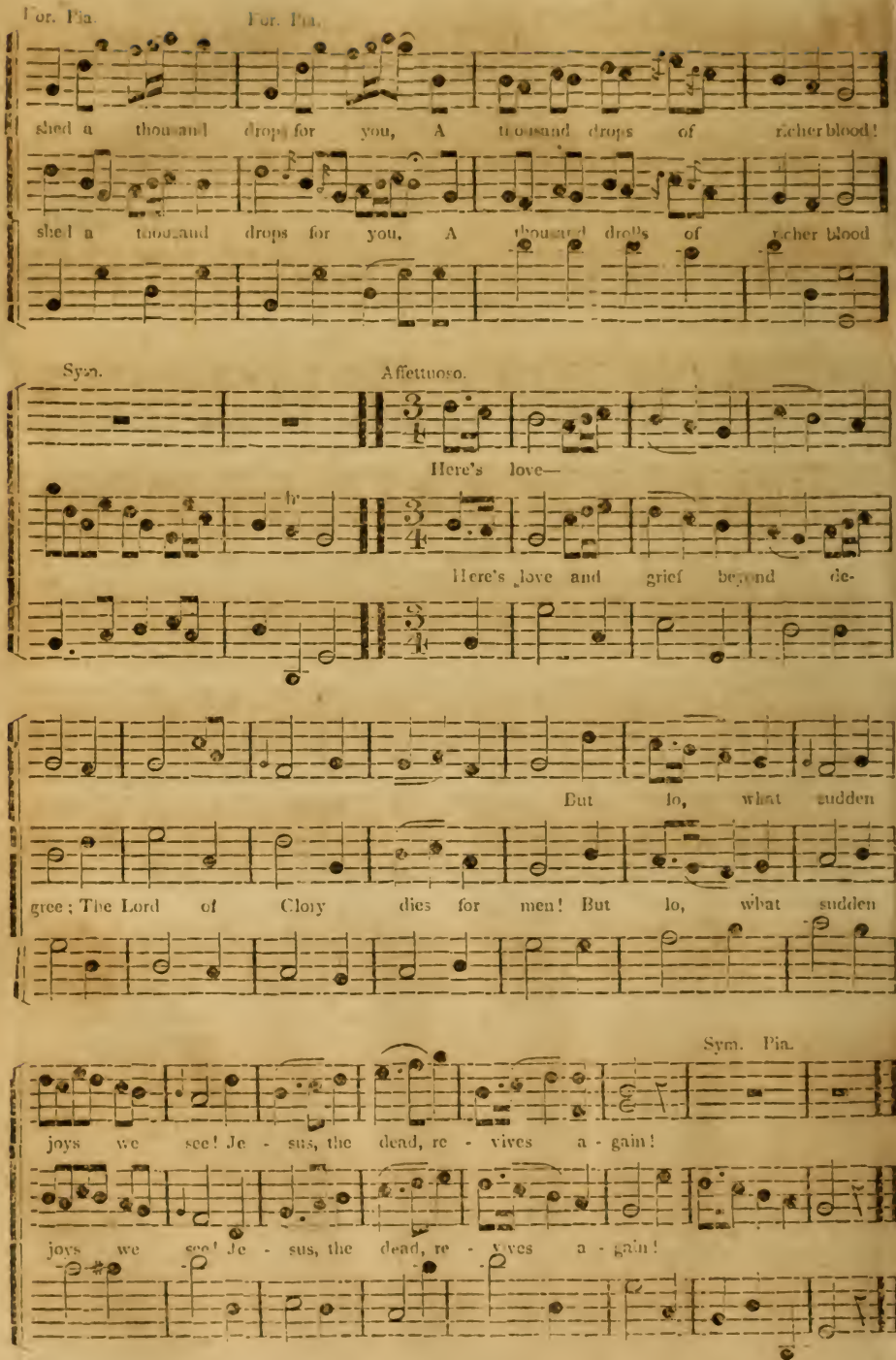
sudden trembling shakes the ground.

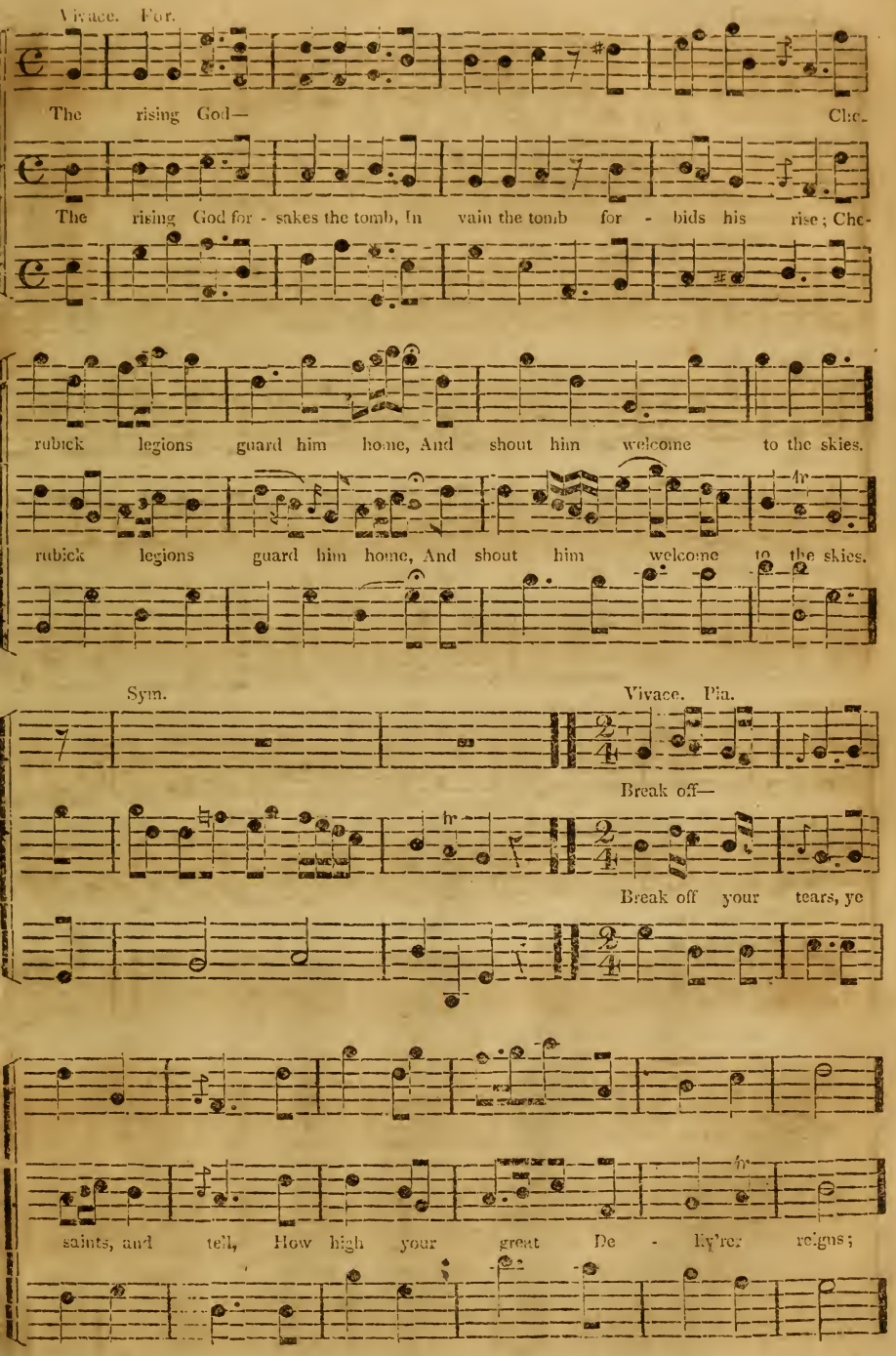
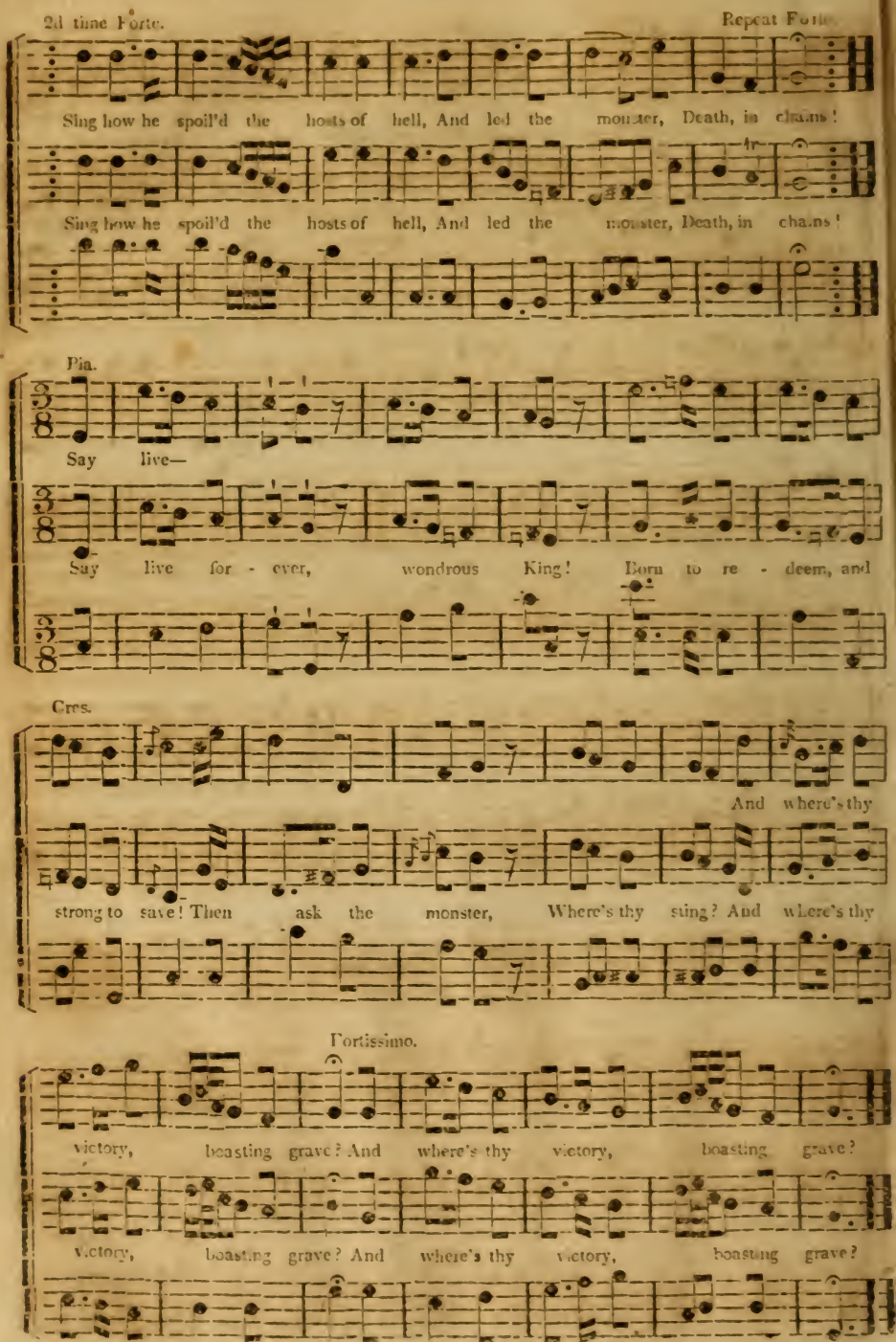
sudden trembling shakes the ground.

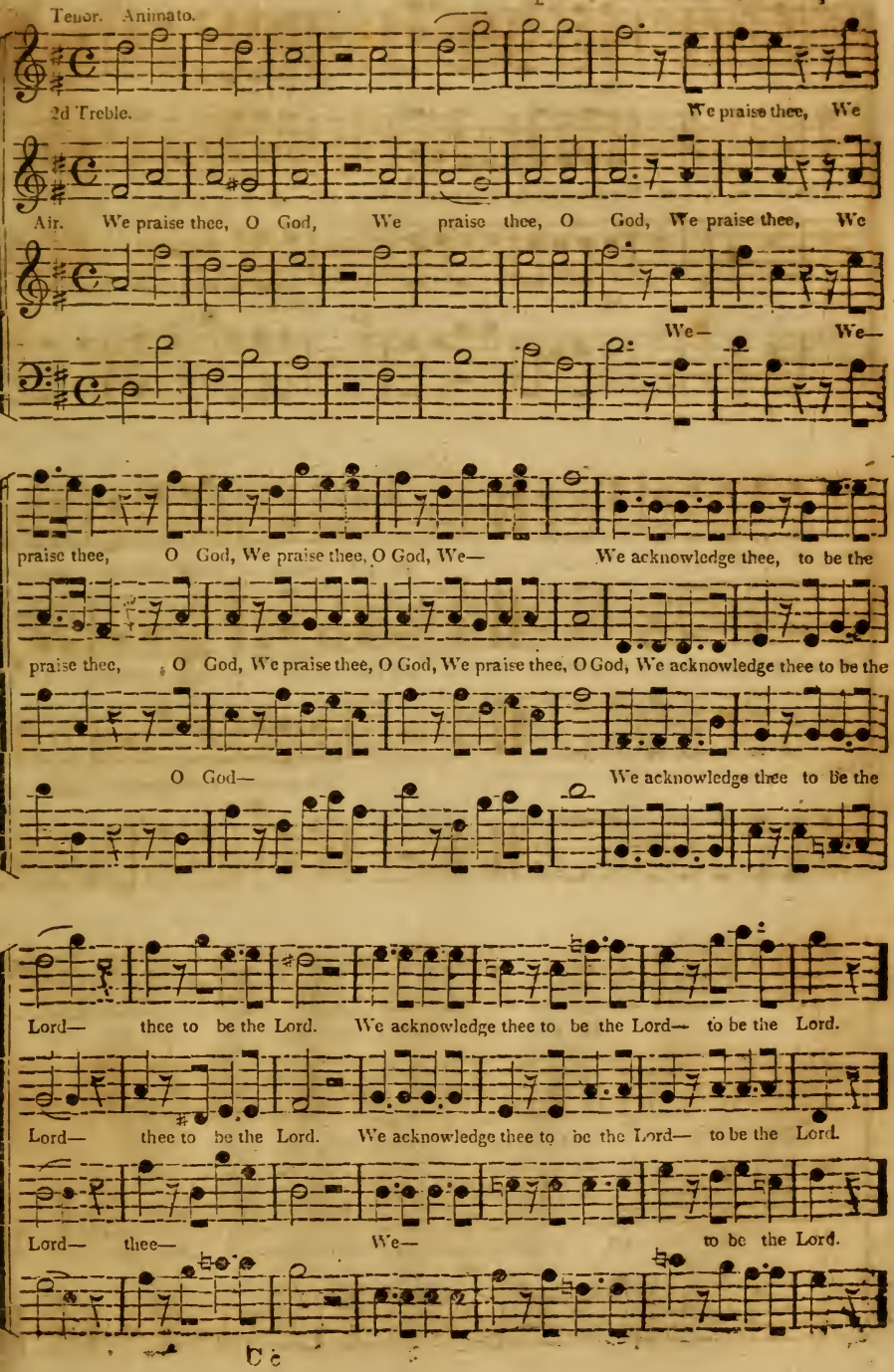
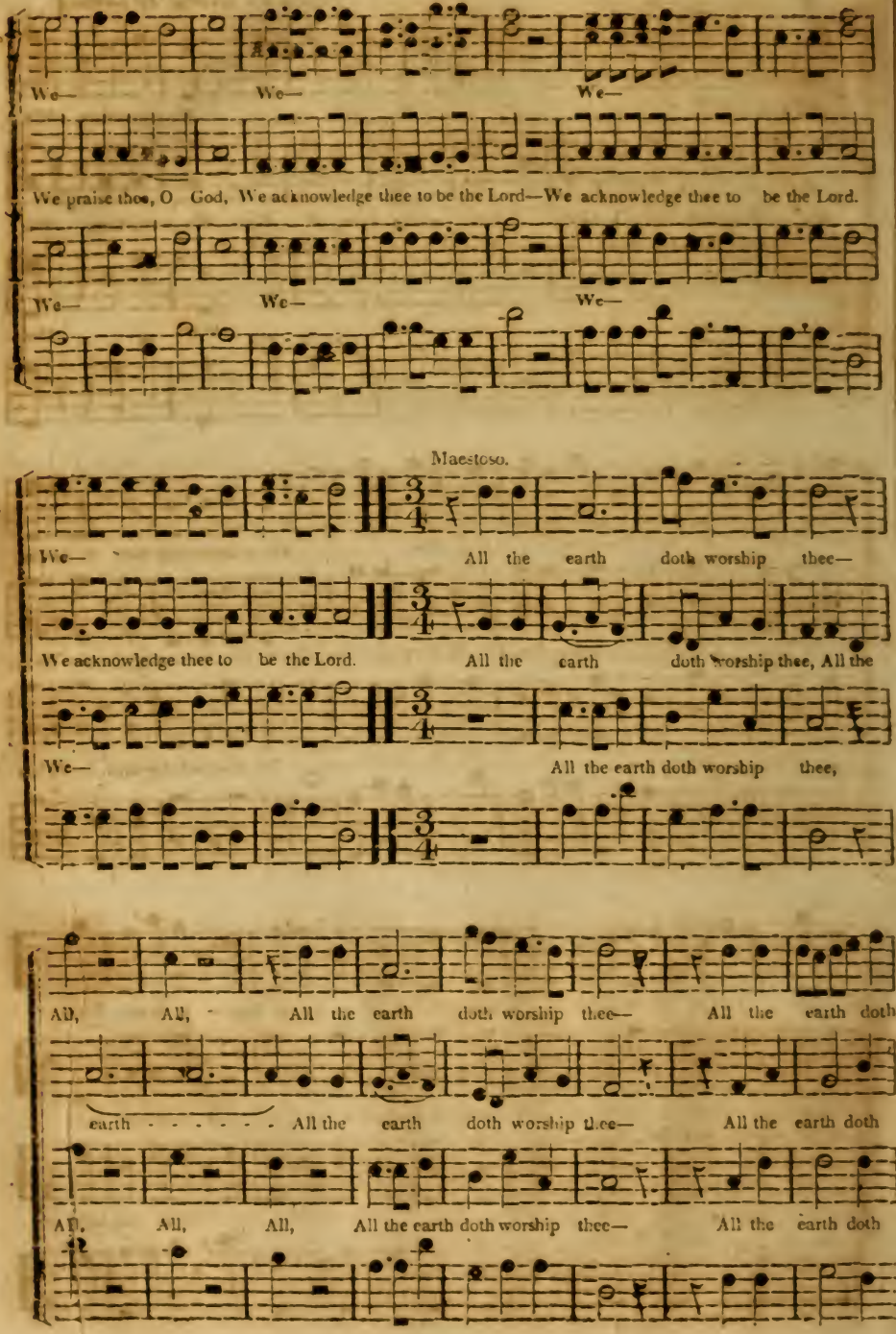
Tutti. Pia.

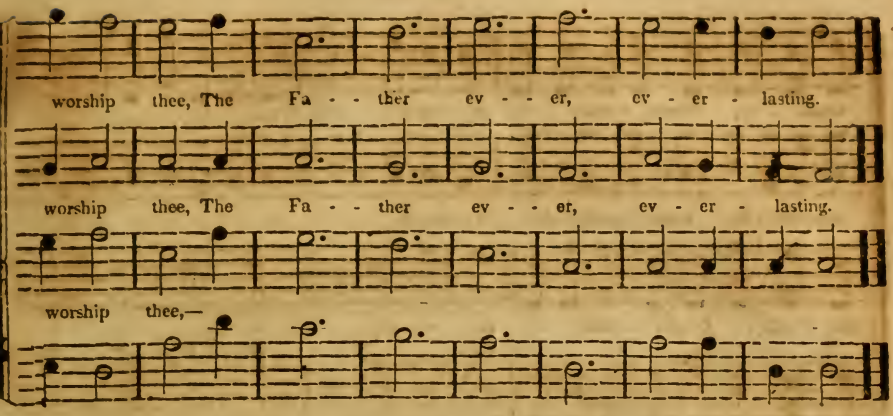
Come saints— He

Come saints, and drop a tear or two For Him who groan'd beneath your load; He

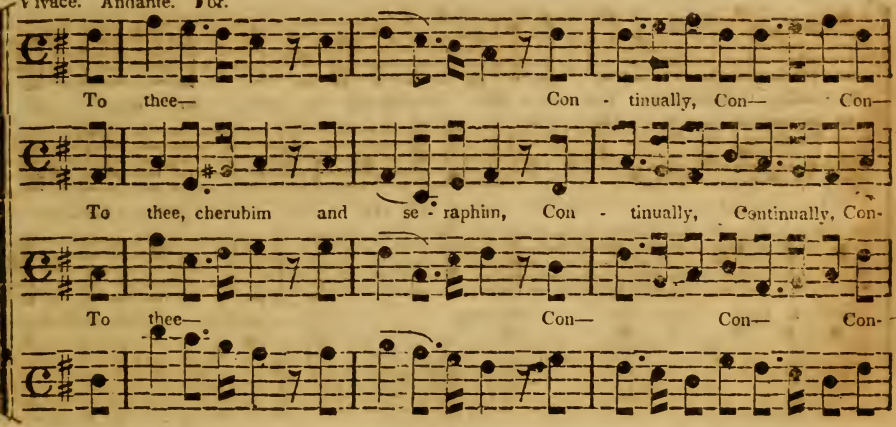
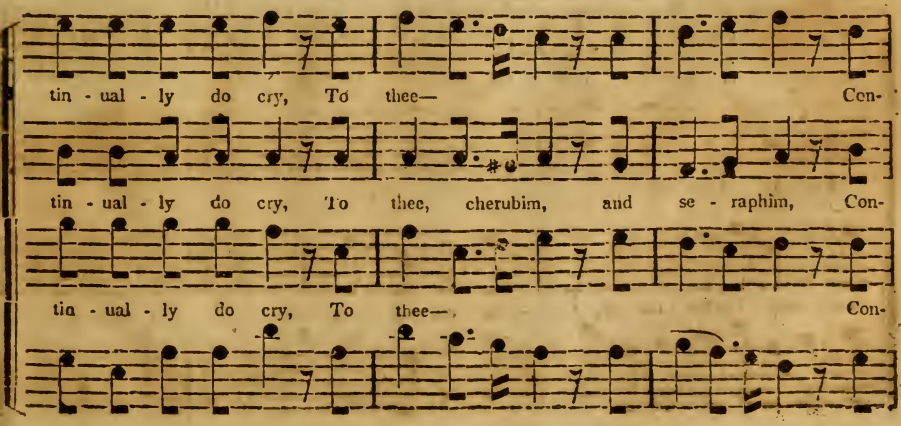
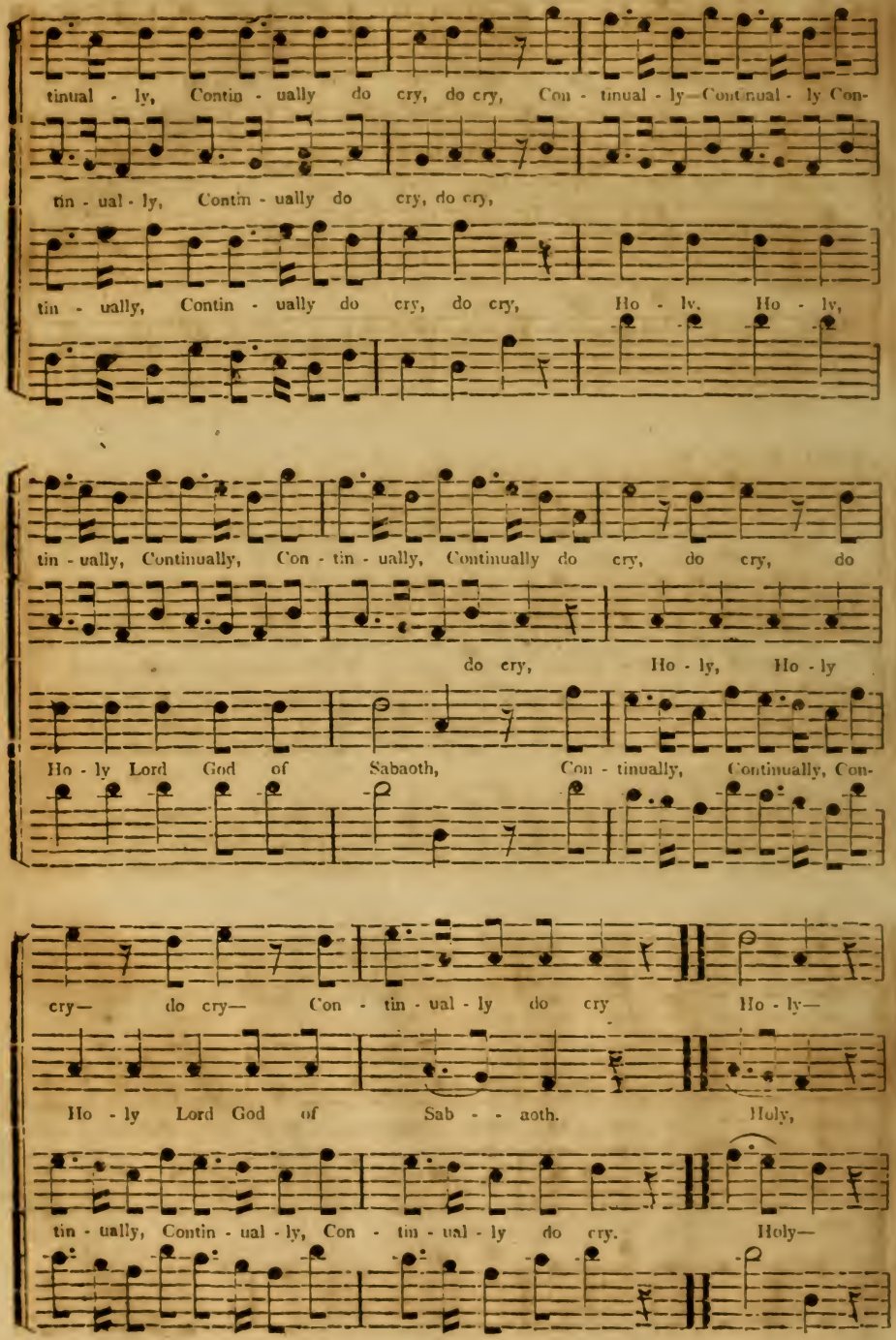

For. Pia.
For. Pia.
shed a thousand drops for you, A thousand drops of richer blood!
shed a thousand drops for you, A thousand drops of richer blood
Syn.
Affettuoso.
Here's love—
Here's love and grief beyond de-
But lo, what sudden
gree; The Lord of Glory dies for men! But lo, what sudden
Sym. Pia.
joys we see! Je - sus, the dead, re - vives a - gain!
joys we see! Je - sus, the dead, re - vives a - gain!

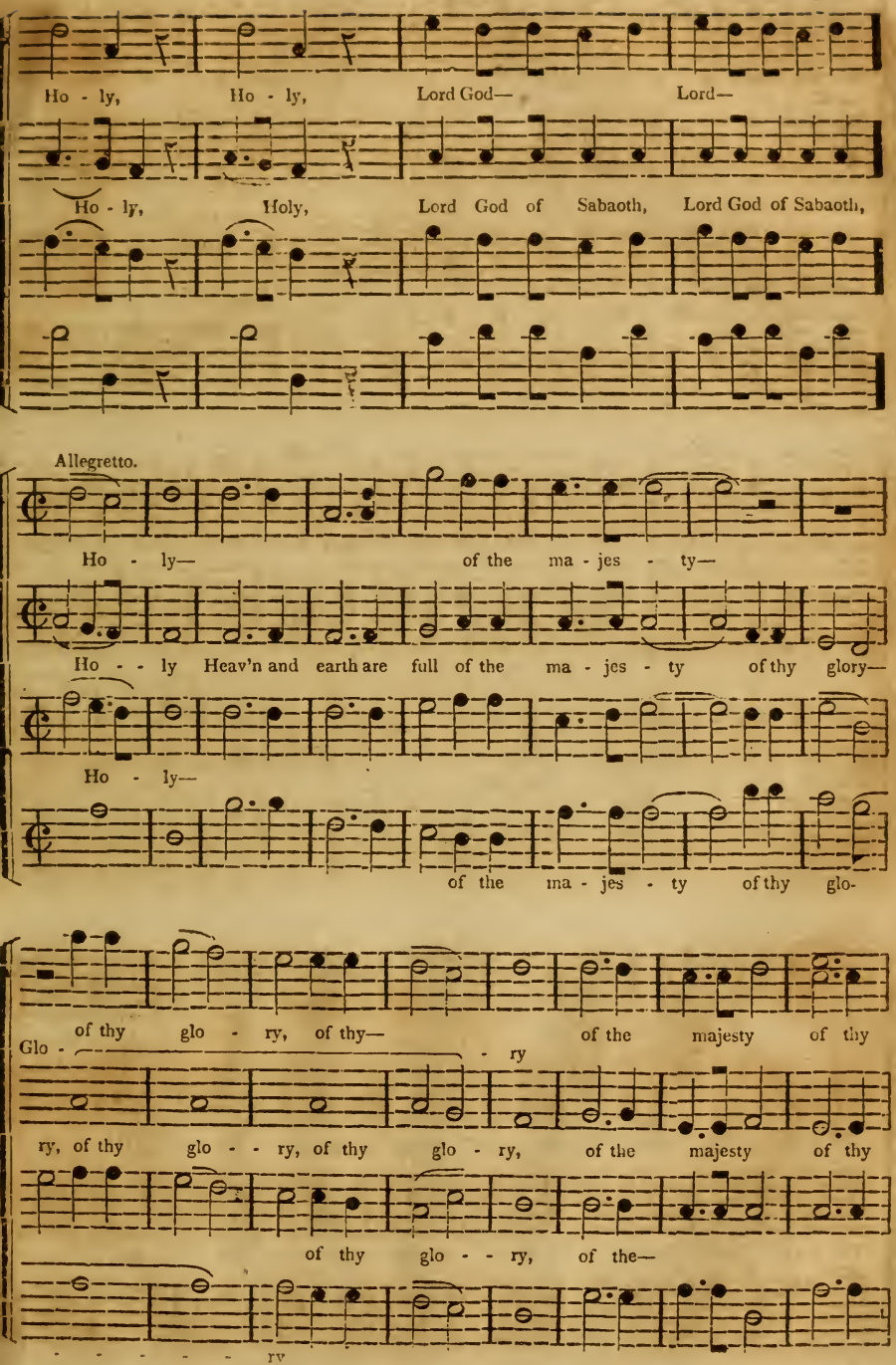
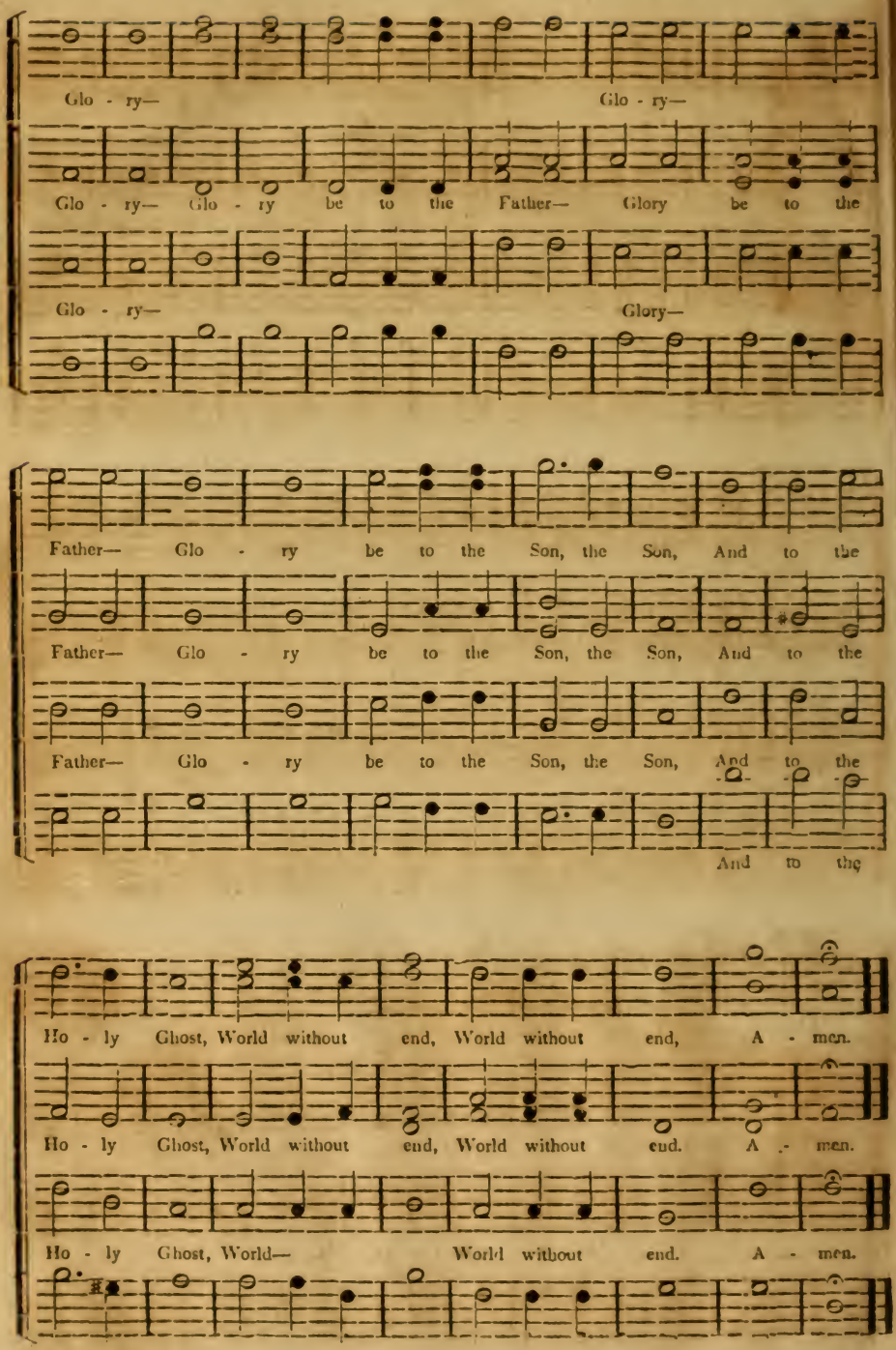
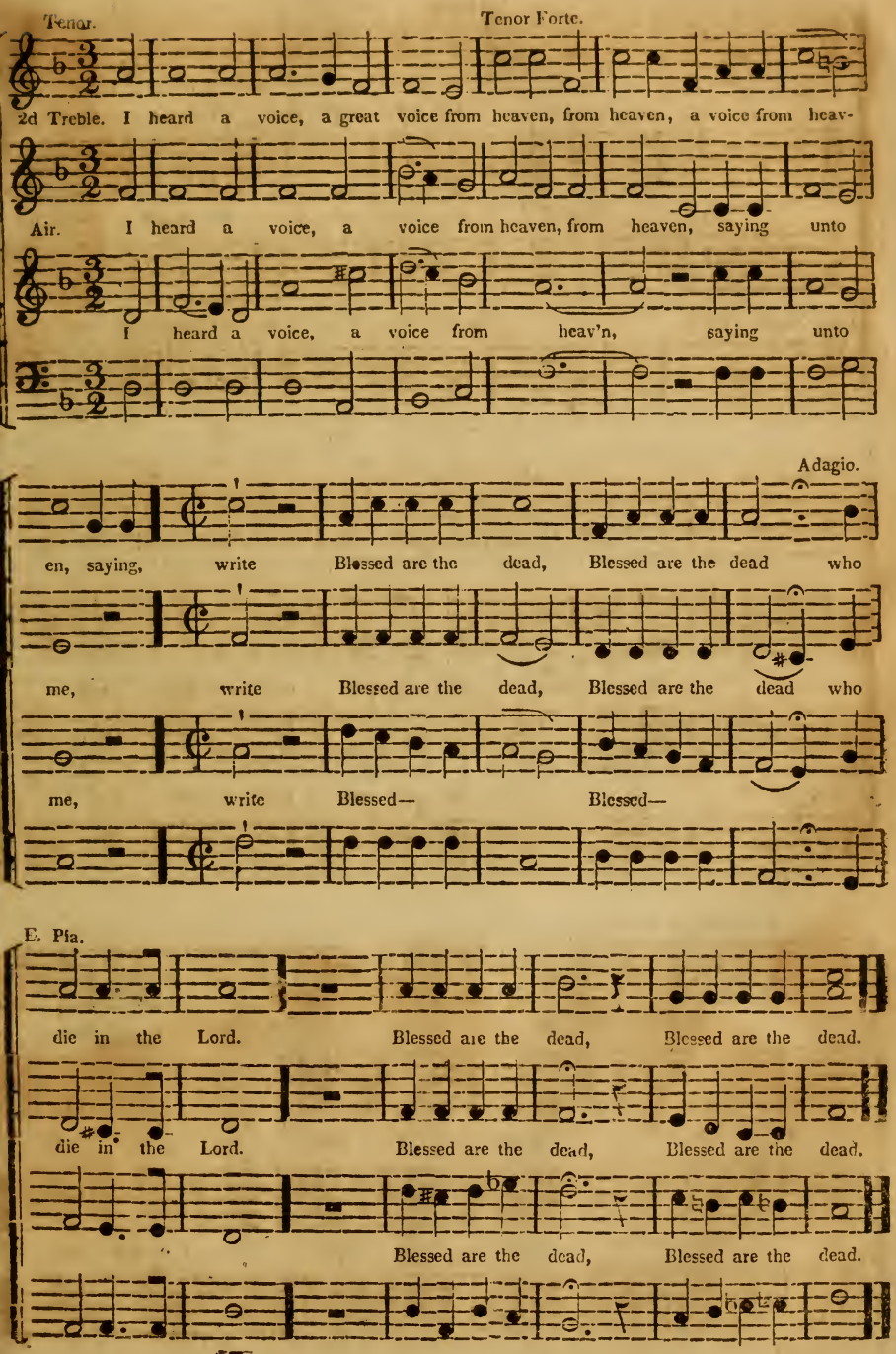

Vivace. For.
The rising God—
Che-
The rising God for - sakes the tomb, In vain the tomb for - bids his rise; Che-
rubick legions guard him home, And shout him welcome to the skies.
rubick legions guard him home, And shout him welcome to the skies.
Sym.
Vivace. Pia.
Break off—
Break off your tears, ye
saints, and tell, How high your great De - liv'rer reigns;

2d time Forte.
Repeat Forte.
Sing how he spoil'd the hosts of hell, And led the monster, Death, in chains!
Sing how he spoil'd the hosts of hell, And led the monster, Death, in chains!
Pia.
Say live—
Say live for - ever, wondrous King! Born to re - deem, and
Cres.
And where's thy
strong to save! Then ask the monster, Where's thy sting? And where's thy
Fortissimo.
victory, boasting grave? And where's thy victory, boasting grave?
victory, boasting grave? And where's thy victory, boasting grave?

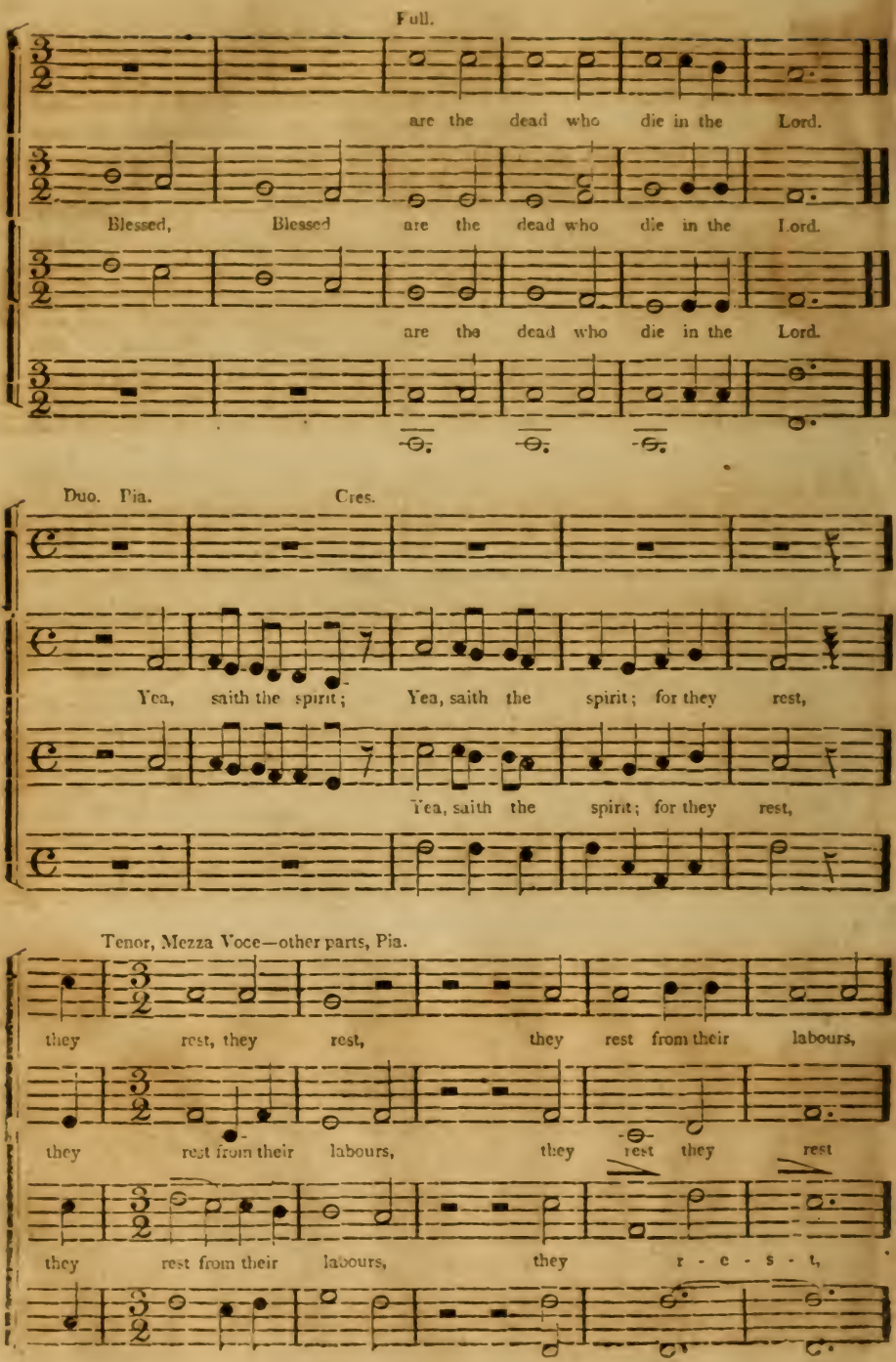
[From the Grand Te Deum.]

We— We— We—
We praise thee, O God, We acknowledge thee to be the Lord—We acknowledge thee to be the Lord.
We— We— We—
Maestoso.
We— All the earth doth worship thee—
We acknowledge thee to be the Lord. All the earth doth worship thee, All the
We— All the earth doth worship thee,
All, All, All the earth doth worship thee— All the earth doth
earth - - - - - - All the earth doth worship thee— All the earth doth
All, All, All, All the earth doth worship thee— All the earth doth

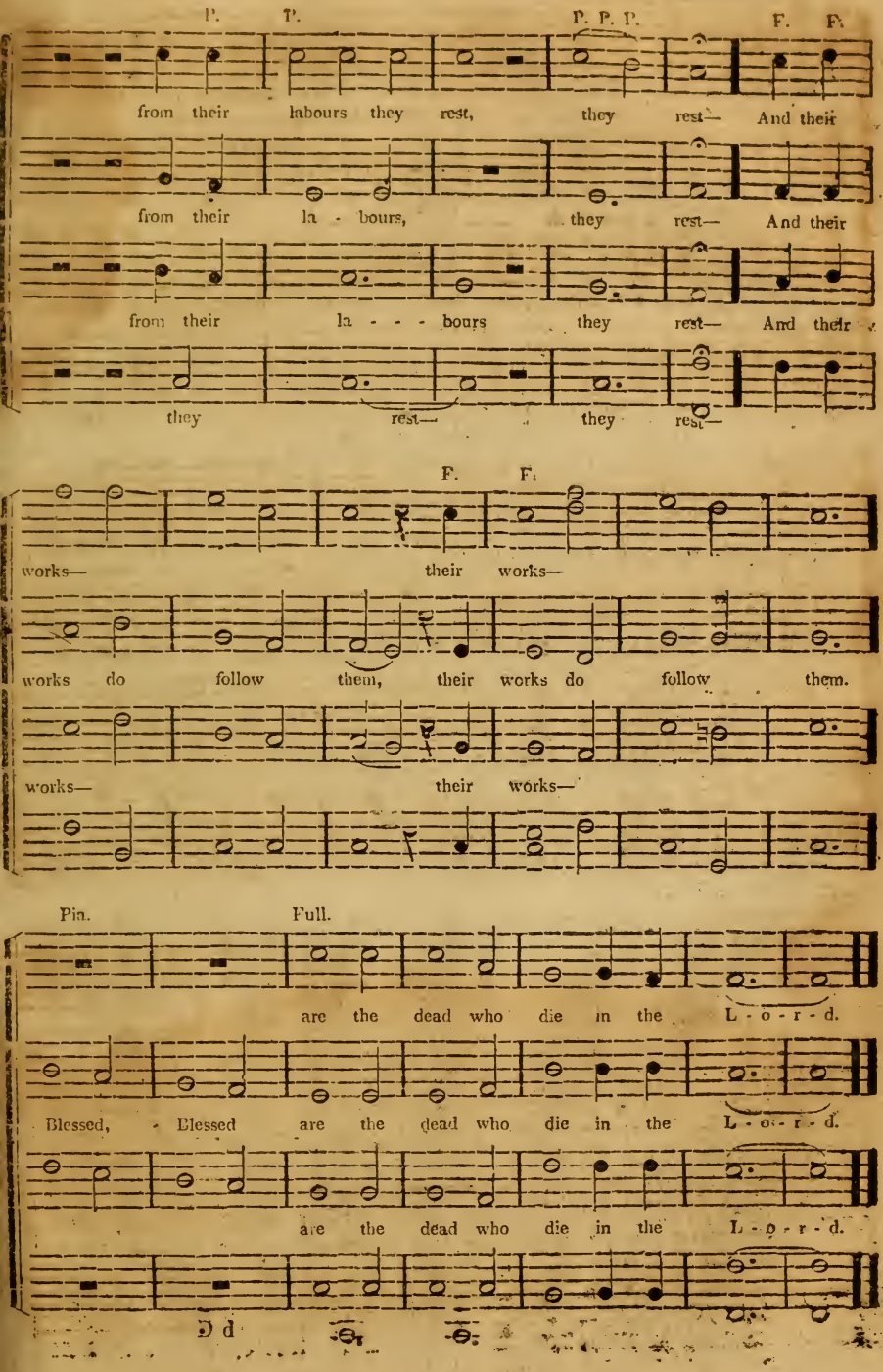


Vivace. Andante. For.

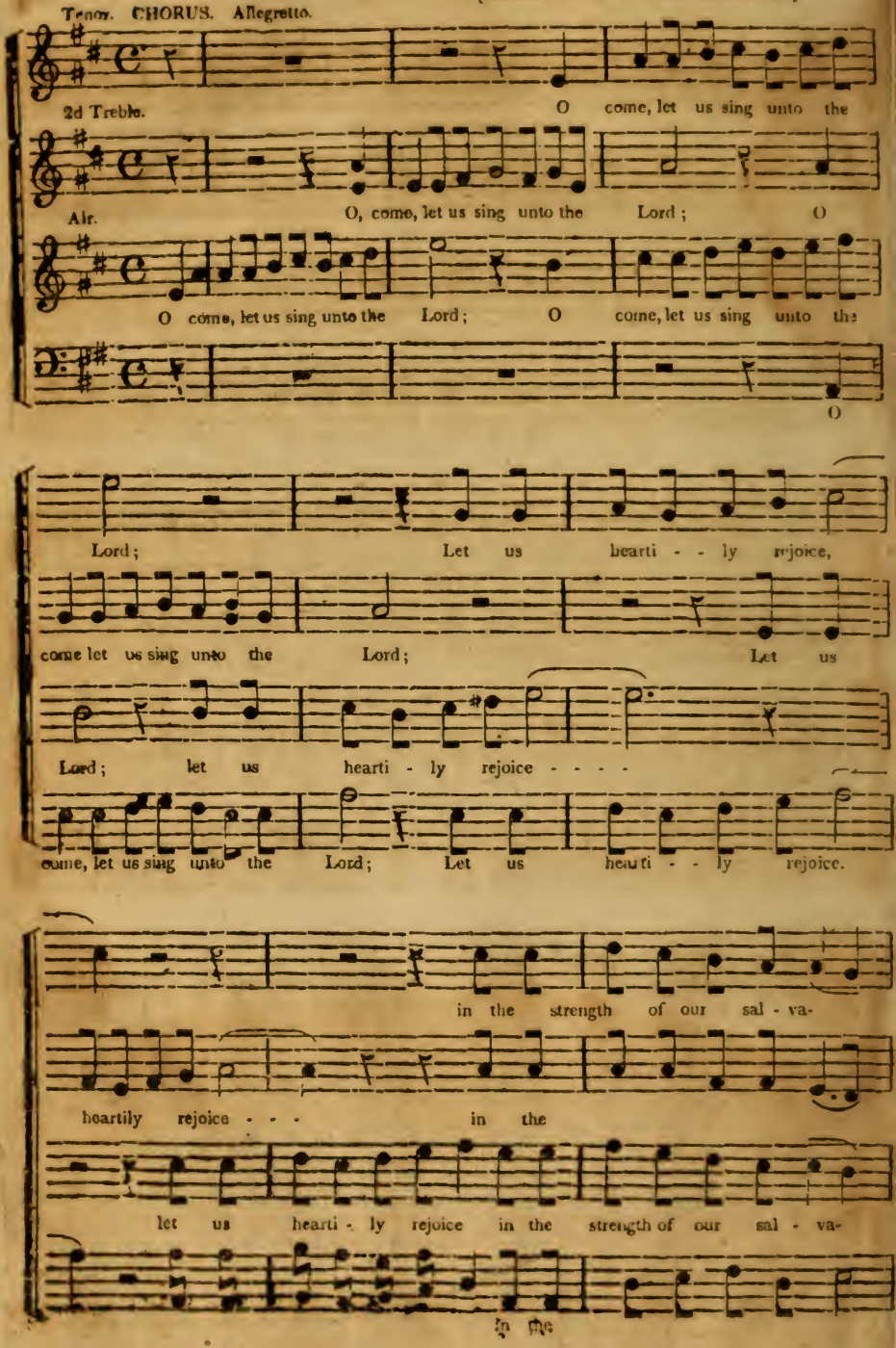
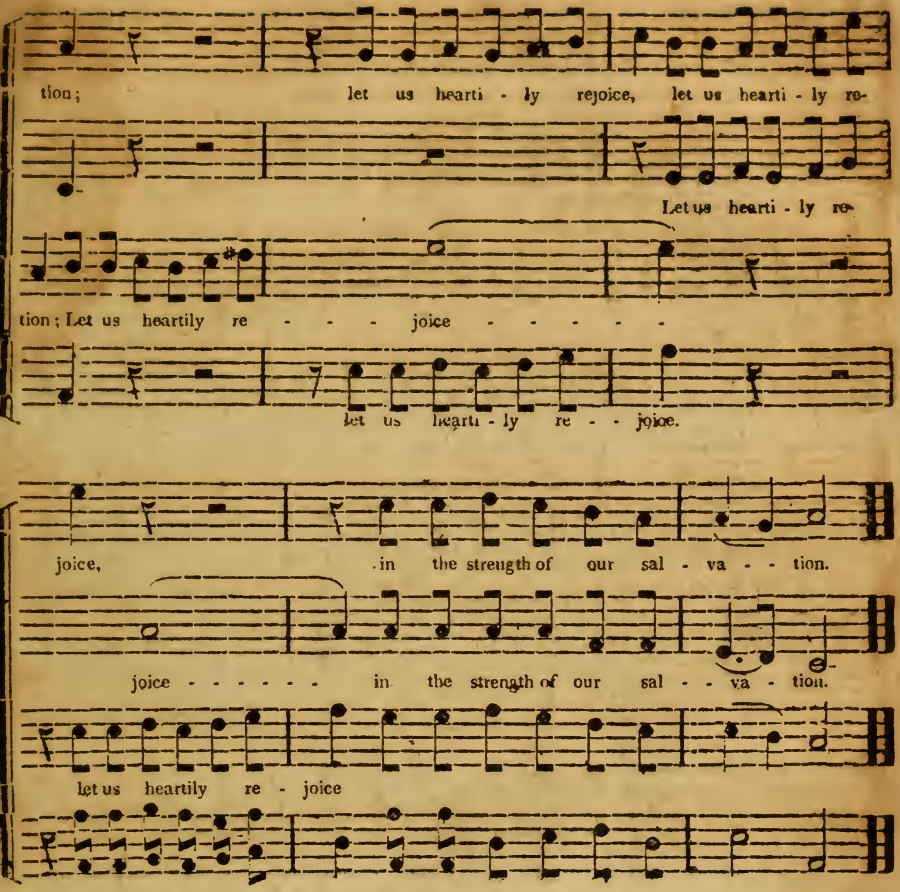


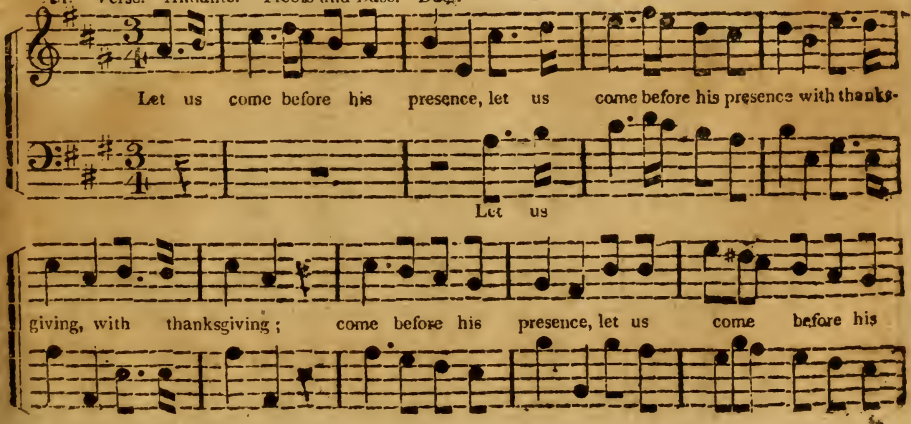
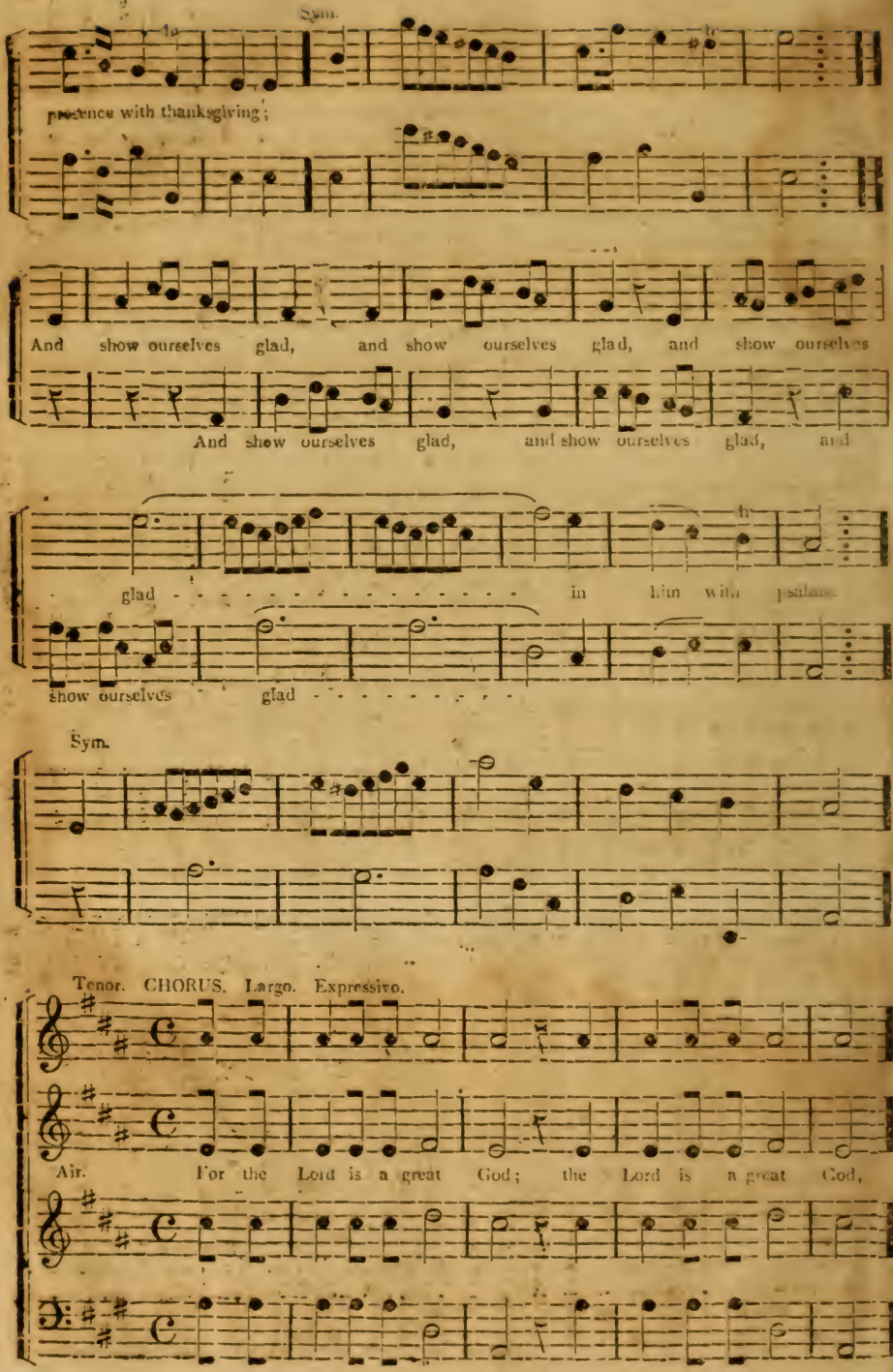
tinual - ly, Contin - ually do cry, do cry, Con - tinual - ly—Continual - ly Con-
tin - ual - ly, Contin - ually do cry, do cry,
tin - ually, Contin - ually do cry, do cry, Ho - ly, Ho - ly,
tin - ually, Continually, Con - tin - ually, Continually do cry, do cry, do
do cry, Ho - ly, Ho - ly
Ho - ly Lord God of Sabaoth, Con - tinually, Continually, Con-
cry— do cry— Con - tin - ual - ly do cry Ho - ly—
Ho - ly Lord God of Sab - - aoth. Holy,
tin - ually, Contin - ual - ly, Con - tin - ual - ly do cry. Holy—

Ho - ly, Ho - ly, Lord God— Lord—
Ho - ly, Holy, Lord God of Sabaoth, Lord God of Sabaoth,
Allegretto.
Ho - ly— of the ma - jes - ty—
Ho - - ly Heav'n and earth are full of the ma - jes - ty of thy glory—
Ho - ly—
of the ma - jes - ty of thy glo-
of thy glo - ry, of thy— of the majesty of thy
Glo - - ry
ry, of thy glo - - ry, of thy glo - ry, of the majesty of thy
of thy glo - - ry, of the—
- - - - - ry

Glo - ry— Glo - ry—
Glo - ry— Glo - ry be to the Father— Glory be to the
Glo - ry— Glory—
Father— Glo - ry be to the Son, the Son, And to the
Father— Glo - ry be to the Son, the Son, And to the
Father— Glo - ry be to the Son, the Son, And to the
And to the
Ho - ly Ghost, World without end, World without end, A - men.
Ho - ly Ghost, World without end, World without end. A - men.
Ho - ly Ghost, World— World without end. A - men.

Tenor.
Tenor Forte.
2d Treble. I heard a voice, a great voice from heaven, from heaven, a voice from heav-
Air. I heard a voice, a voice from heaven, from heaven, saying unto
I heard a voice, a voice from heav'n, saying unto
Adagio.
en, saying, write Blessed are the dead, Blessed are the dead who
me, write Blessed are the dead, Blessed are the dead who
me, write Blessed— Blessed—
E. Pia.
die in the Lord. Blessed are the dead, Blessed are the dead.
die in the Lord. Blessed are the dead, Blessed are the dead.
Blessed are the dead, Blessed are the dead.

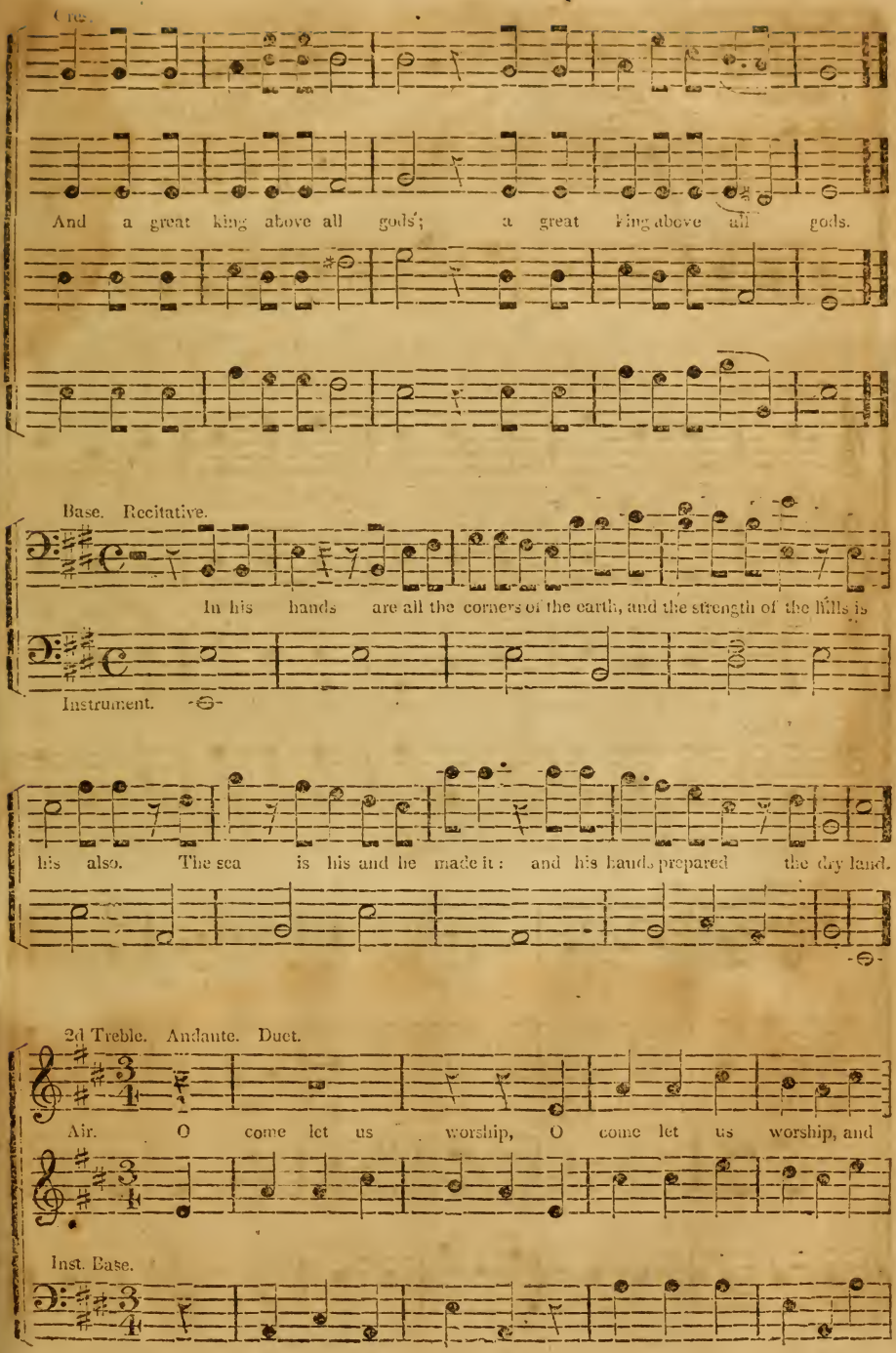
Continued.

Full.
are the dead who die in the Lord.
Blessed, Blessed are the dead who die in the Lord.
are the dead who die in the Lord.
Duo. Pia. Cres.
Yea, saith the spirit; Yea, saith the spirit; for they rest,
Yea, saith the spirit; for they rest,
Tenor, Mezza Voce—other parts, Pia.
they rest, they rest, they rest from their labours,
they rest from their labours, they rest they rest
they rest from their labours, they r - e - s - t,

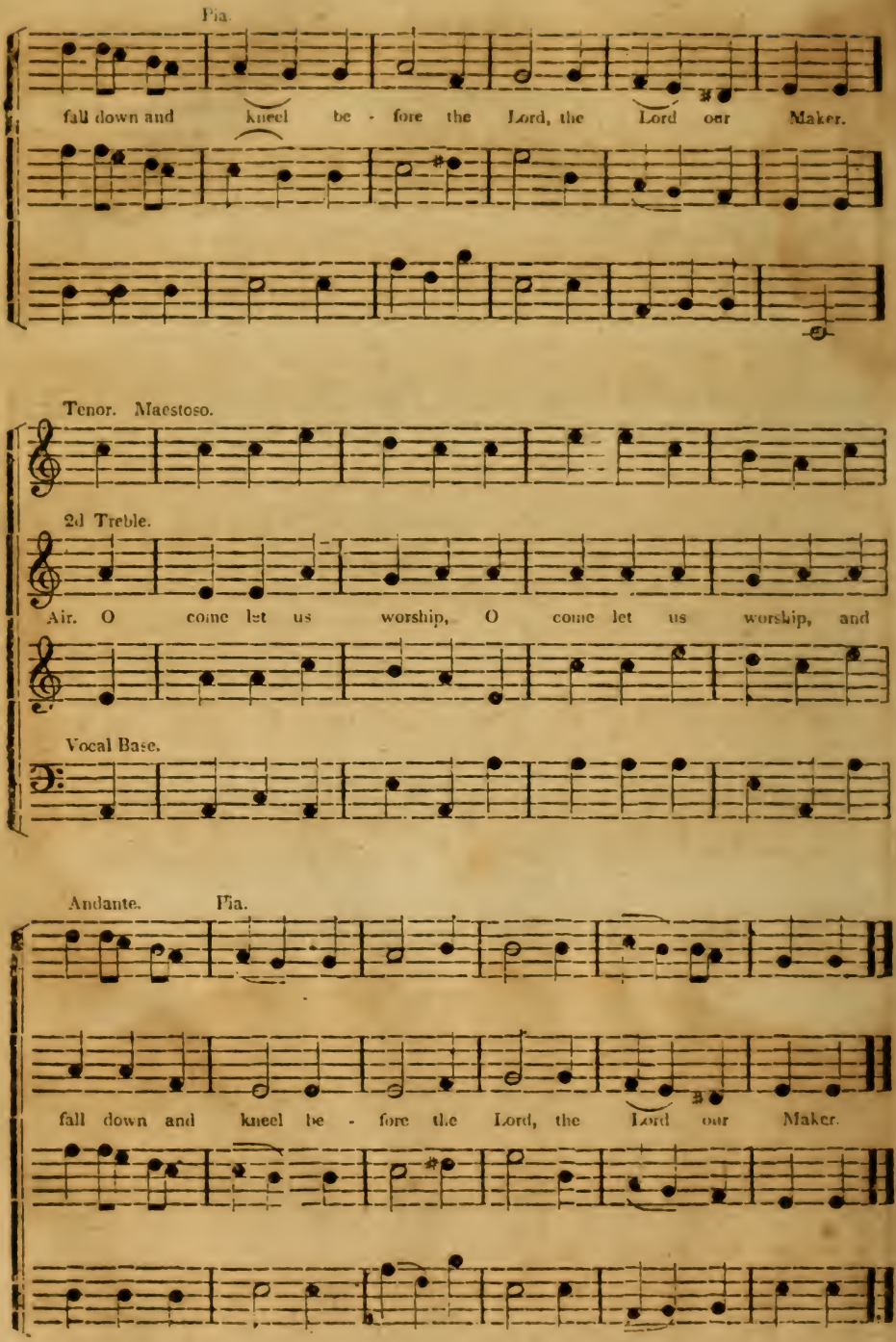

P. P. P. P. P. F. F.
from their labours they rest, they rest— And their
from their la - bours, they rest— And their
from their la - - - bours they rest— And their
they rest— they rest—
F. F.
works— their works—
works do follow them, their works do follow them.
works— their works—
Pia. Full.
are the dead who die in the L - o - r - d.
Blessed, Blessed are the dead who die in the L - o - r - d.
are the dead who die in the L - o - r - d.

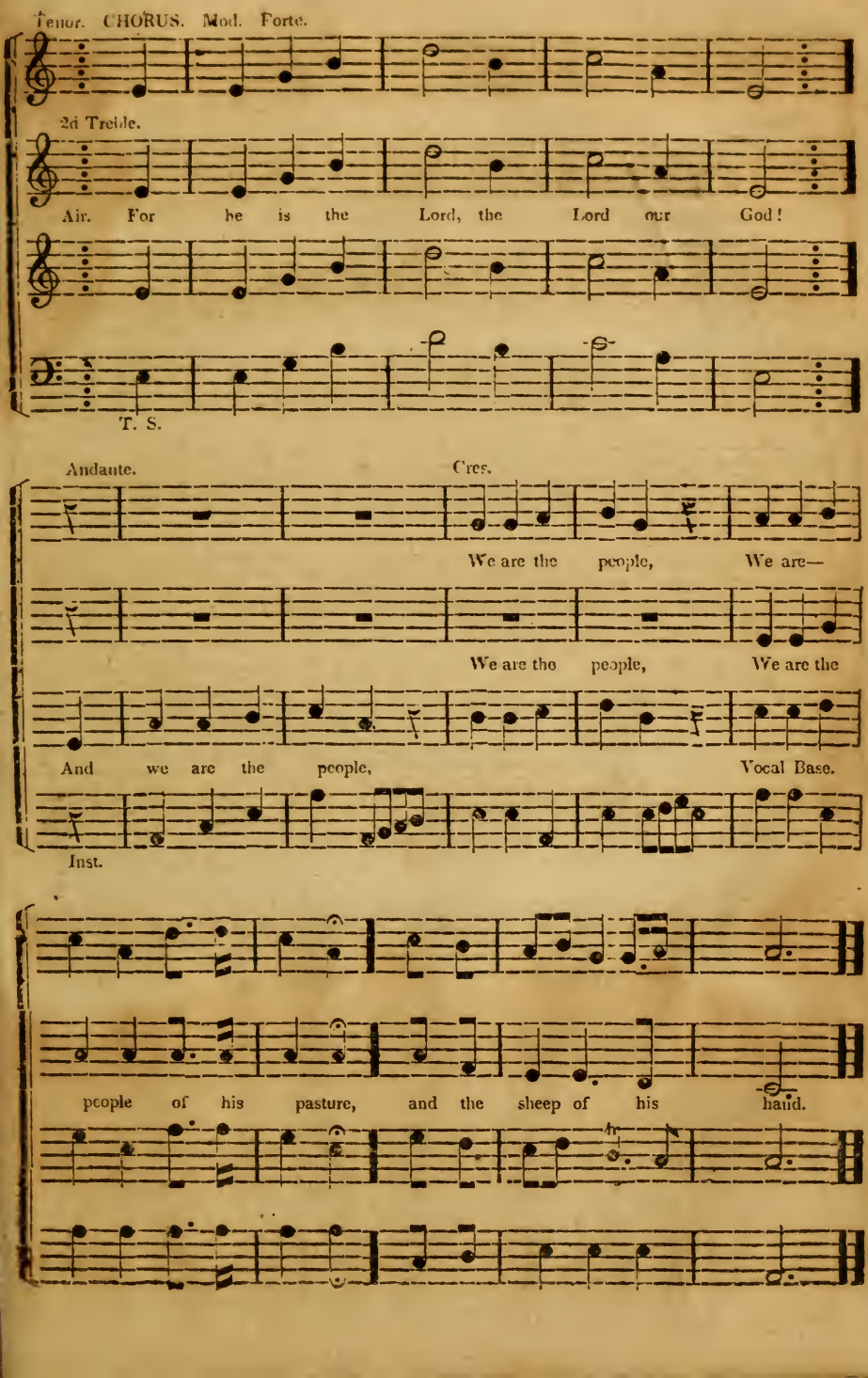
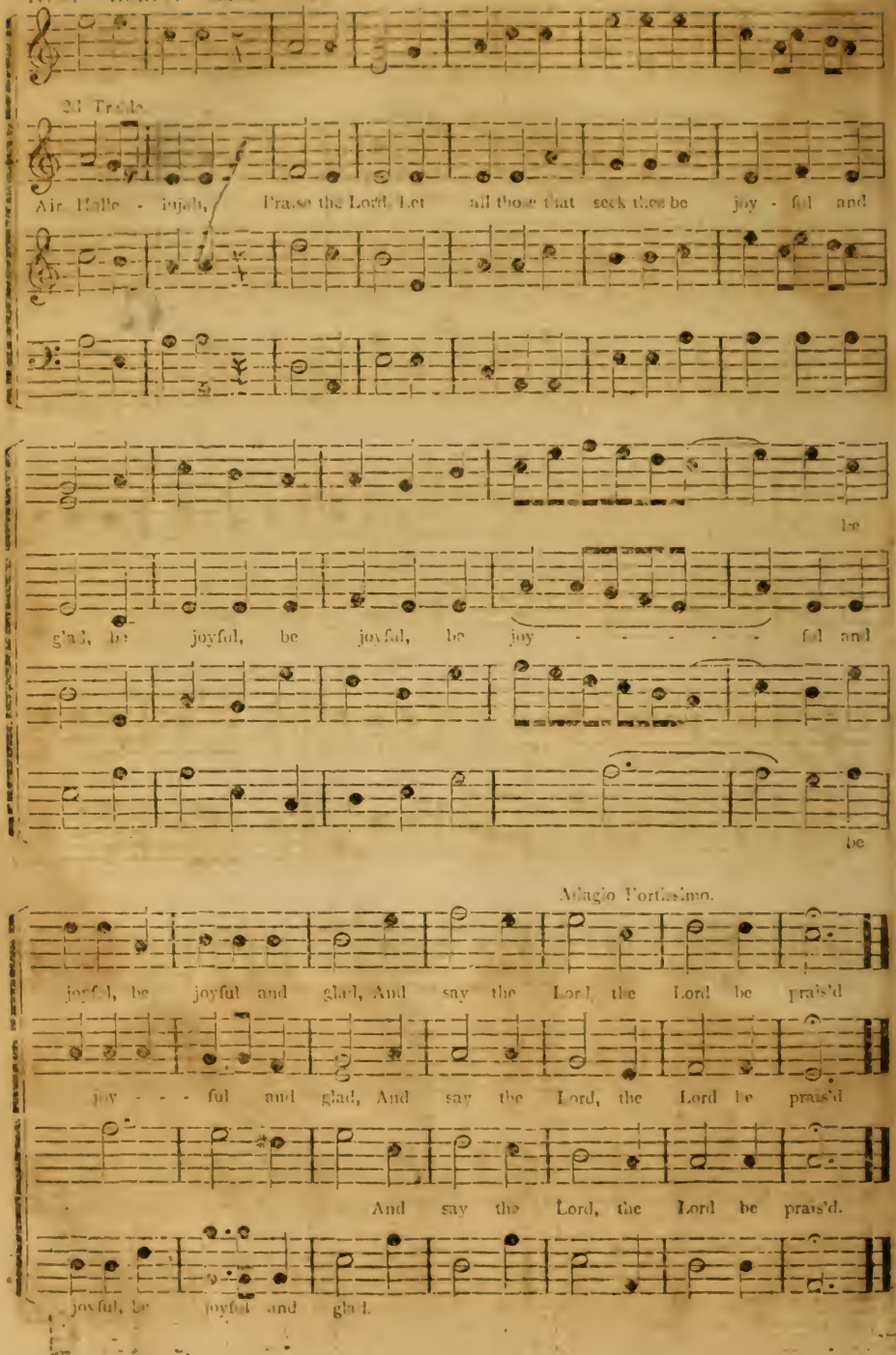
THANKSGIVING ANTHEM. *By Chappie.*

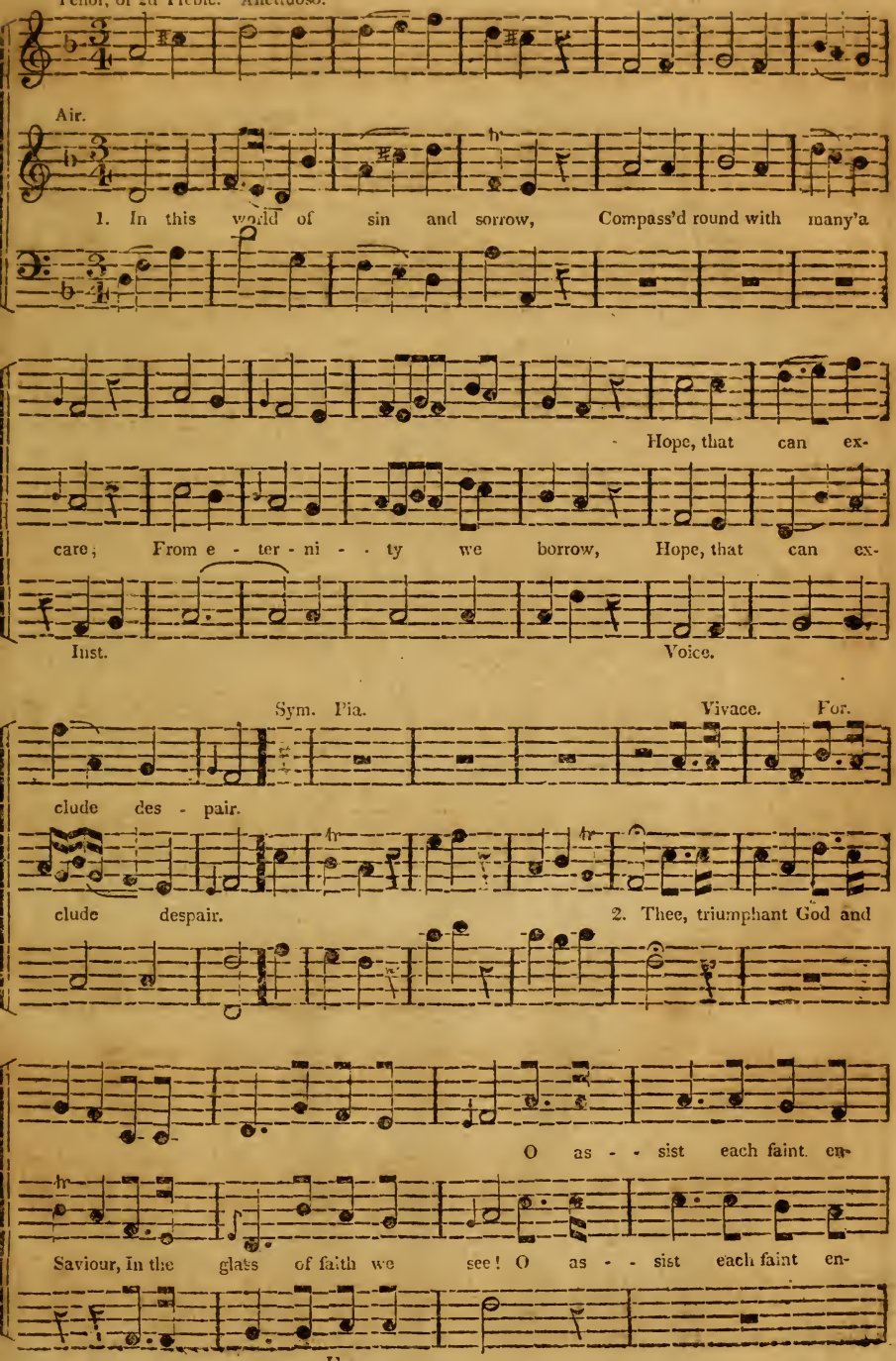
[ARRANGED FOR THE MONITOR.]

Air. Verse. Andante. Treble and Base. Duet.



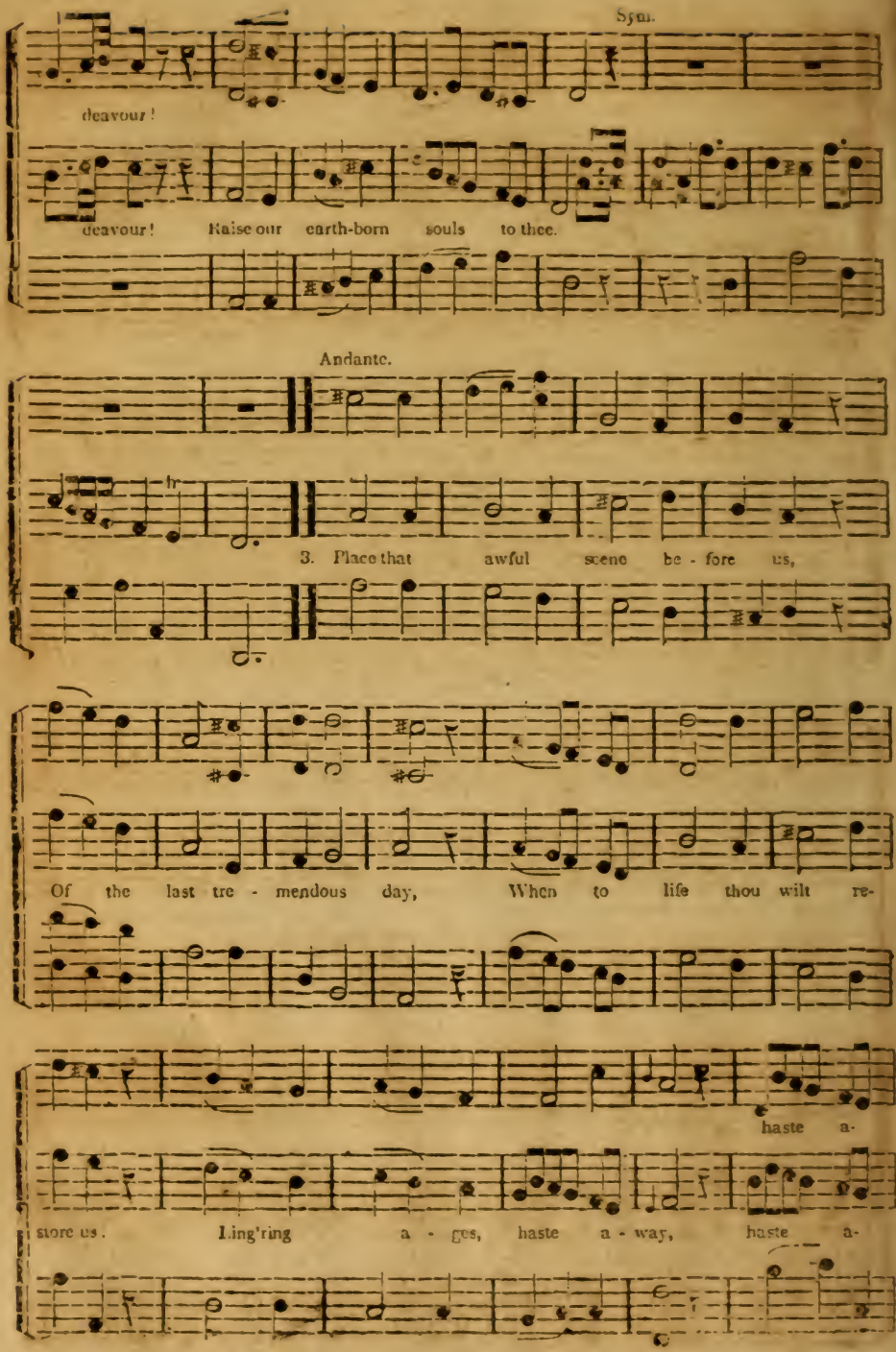
Sym.
presence with thanksgiving;
And show ourselves glad, and show ourselves glad, and show ourselves
And show ourselves glad, and show ourselves glad, and
glad in him with psalms
show ourselves glad
Sym.
Tenor. CHORUS. Largo. Expressivo.
Air. For the Lord is a great God; the Lord is a great God,

Cre.
And a great king above all gods; a great King above all gods.
Base. Recitative.
In his hands are all the corners of the earth, and the strength of the hills is
Instrument.
his also. The sea is his and he made it: and his hands prepared the dry land.
2d Treble. Andante. Duet.
Air. O come let us worship, O come let us worship, and
Inst. Base.

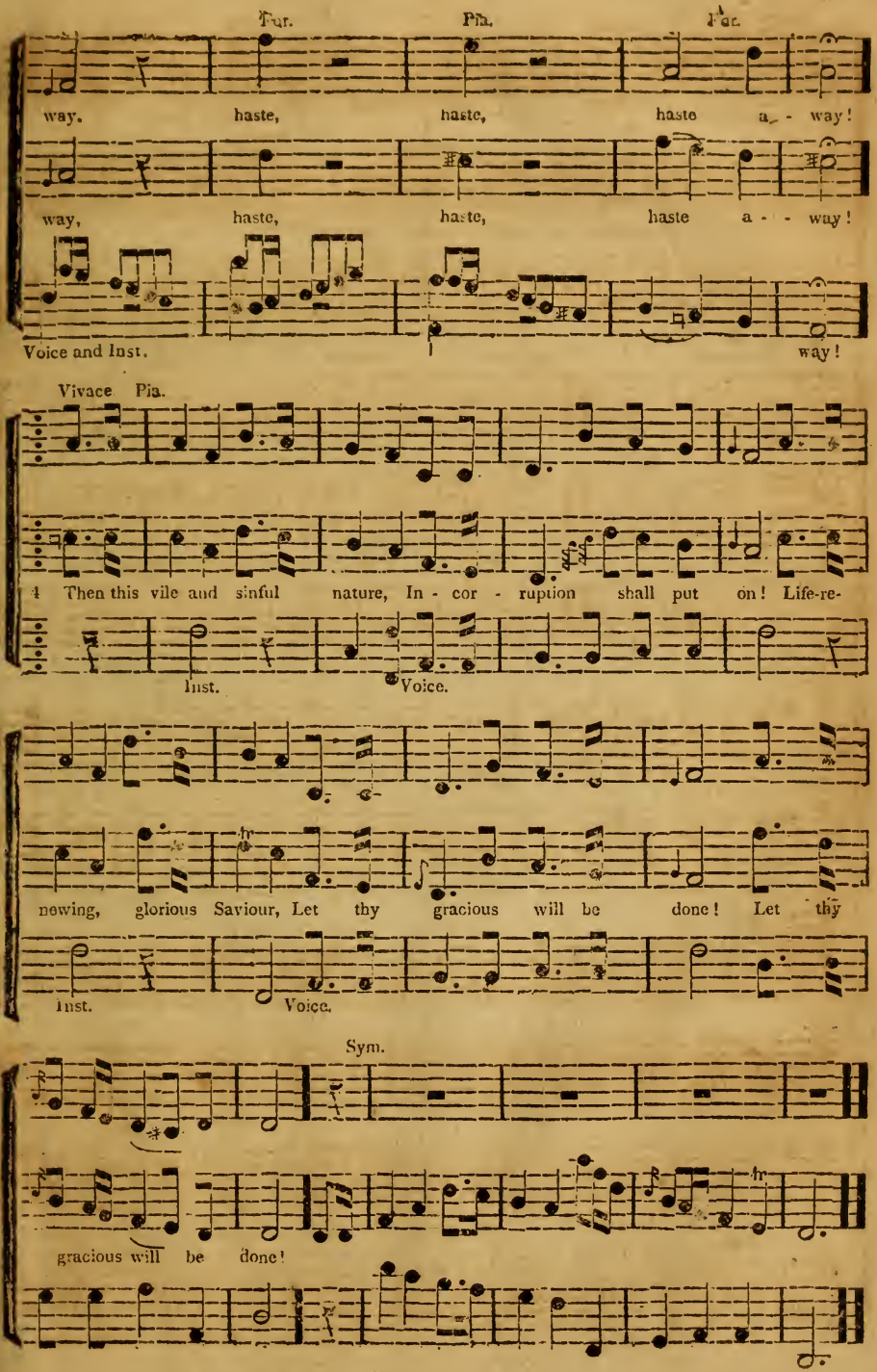
Continued.

Pia.
fall down and kneel be - fore the Lord, the Lord our Maker.
Tenor. Maestoso.
2d Treble.
Air. O come let us worship, O come let us worship, and
Vocal Base.
Andante. Pia.
fall down and kneel be - fore the Lord, the Lord our Maker.


Tenor. CHORUS. Mod. Forte.
2d Treble.
Air. For he is the Lord, the Lord our God!
T. S.
Andante.
Cres.
We are the people, We are—
We are the people, We are the
And we are the people,
Vocal Base.
Inst.
people of his pasture, and the sheep of his hand.

Tenor. CHORUS. Allegro. Forte.
2d Treble.
Air. Halle - lujah, Praise the Lord. Let all those that seek thee be joy - ful and
be
glad, be joyful, be joyful, be joy - - - - - ful and
be
Allegro Fortissimo.
joyful, be joyful and glad, And say the Lord, the Lord be prais'd
joy - - - ful and glad, And say the Lord, the Lord be prais'd
And say the Lord, the Lord be prais'd.
joyful, be joyful and glad.

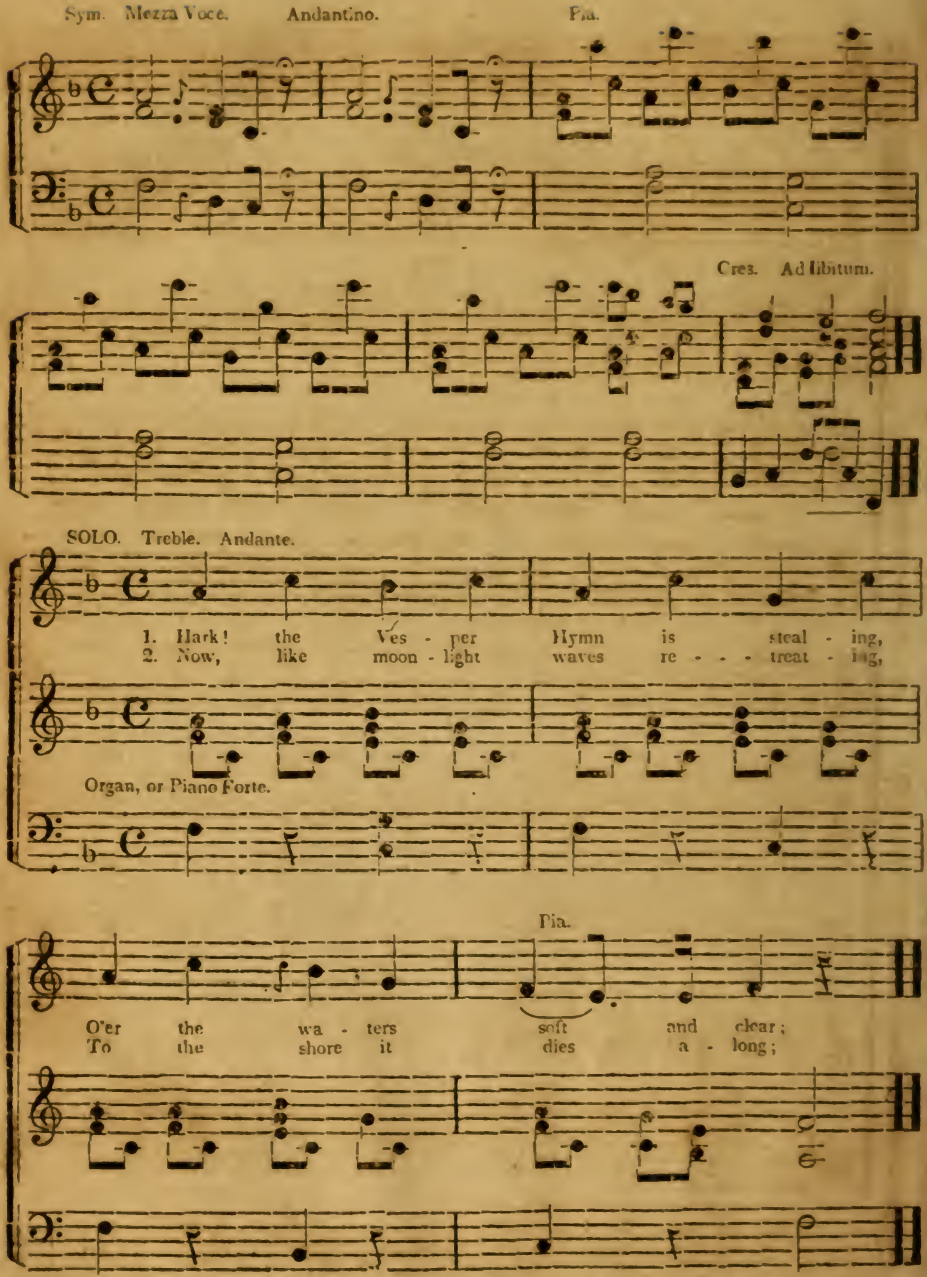
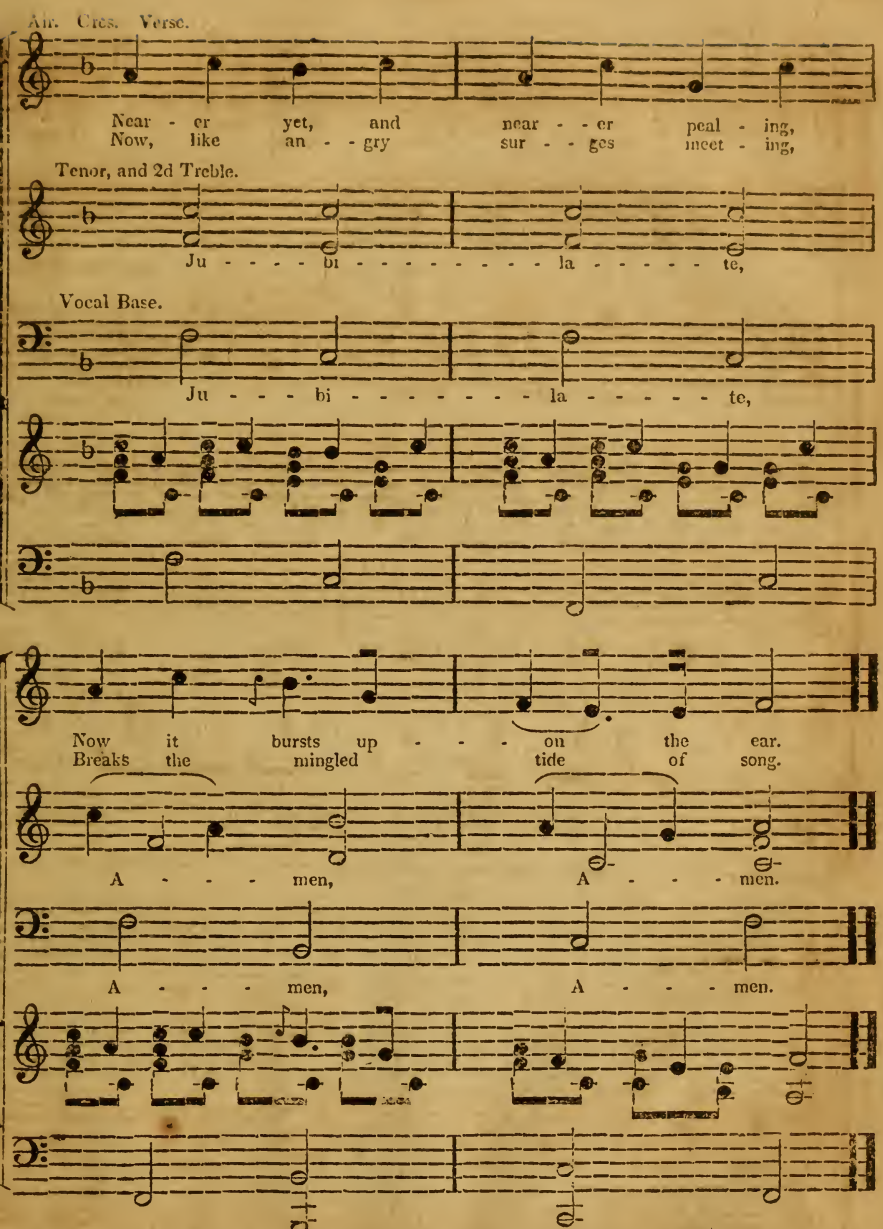
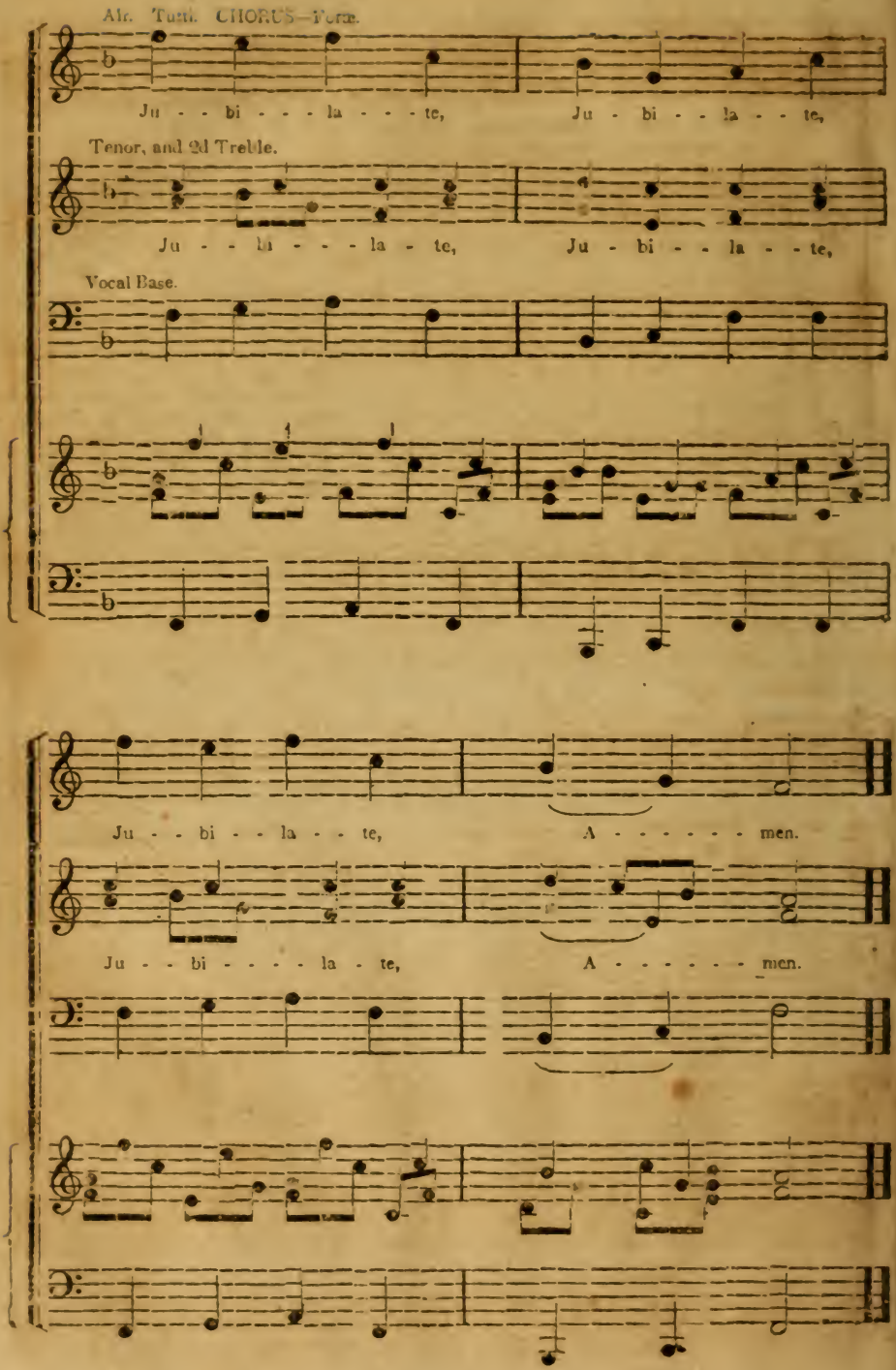
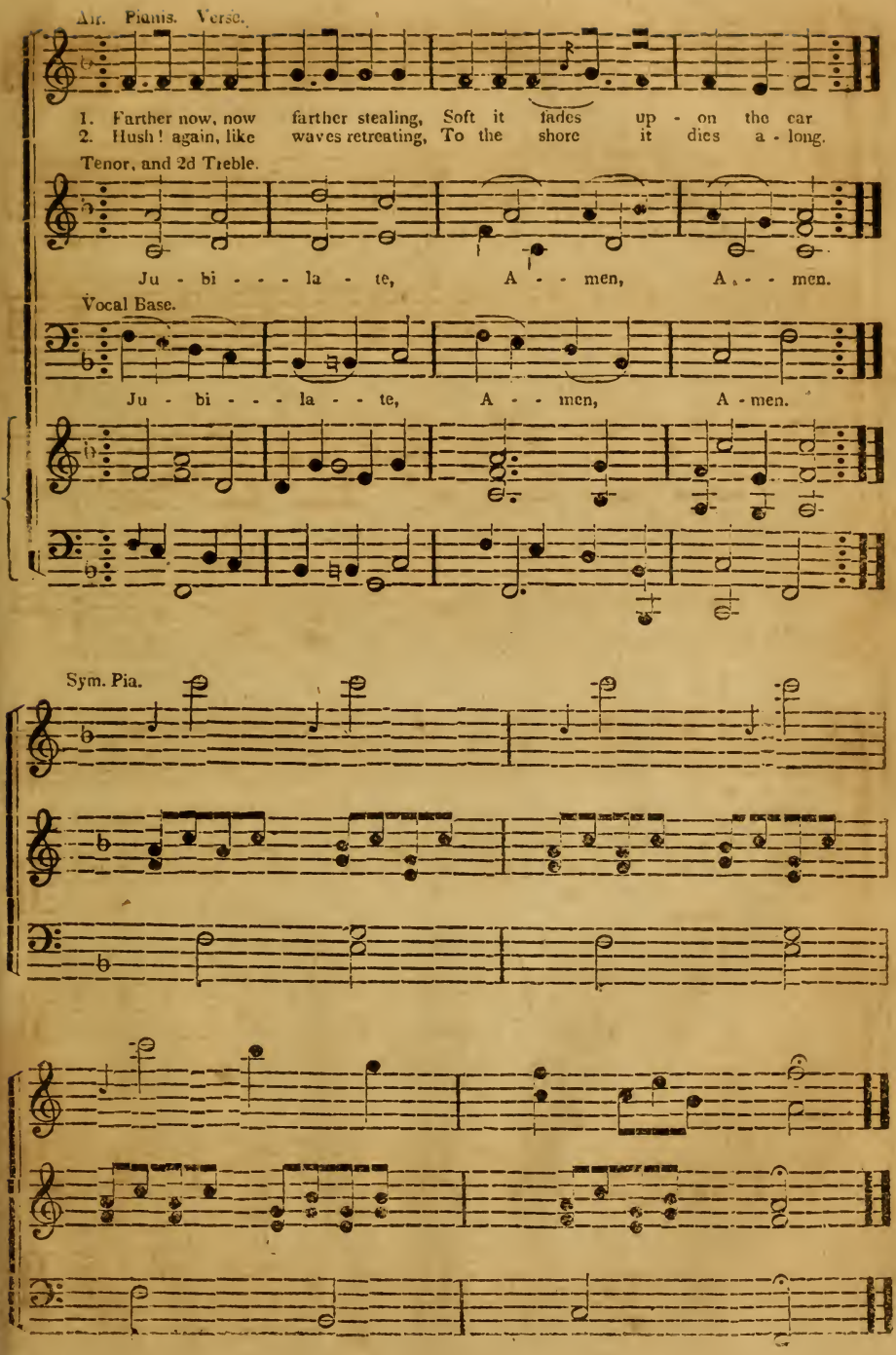

Tenor, or 2d Treble. Affettuoso.
Air.
1. In this world of sin and sorrow, Compass'd round with many'a
Hope, that can ex-
care; From e - ter - ni - - ty we borrow, Hope, that can ex-
Inst.
Voice.
Sym. Pia.
Vivace. For.
clude des - pair.
clude despair.
2. Thee, triumphant God and
O as - - sist each faint en-
Saviour, In the glass of faith we see! O as - - sist each faint en-

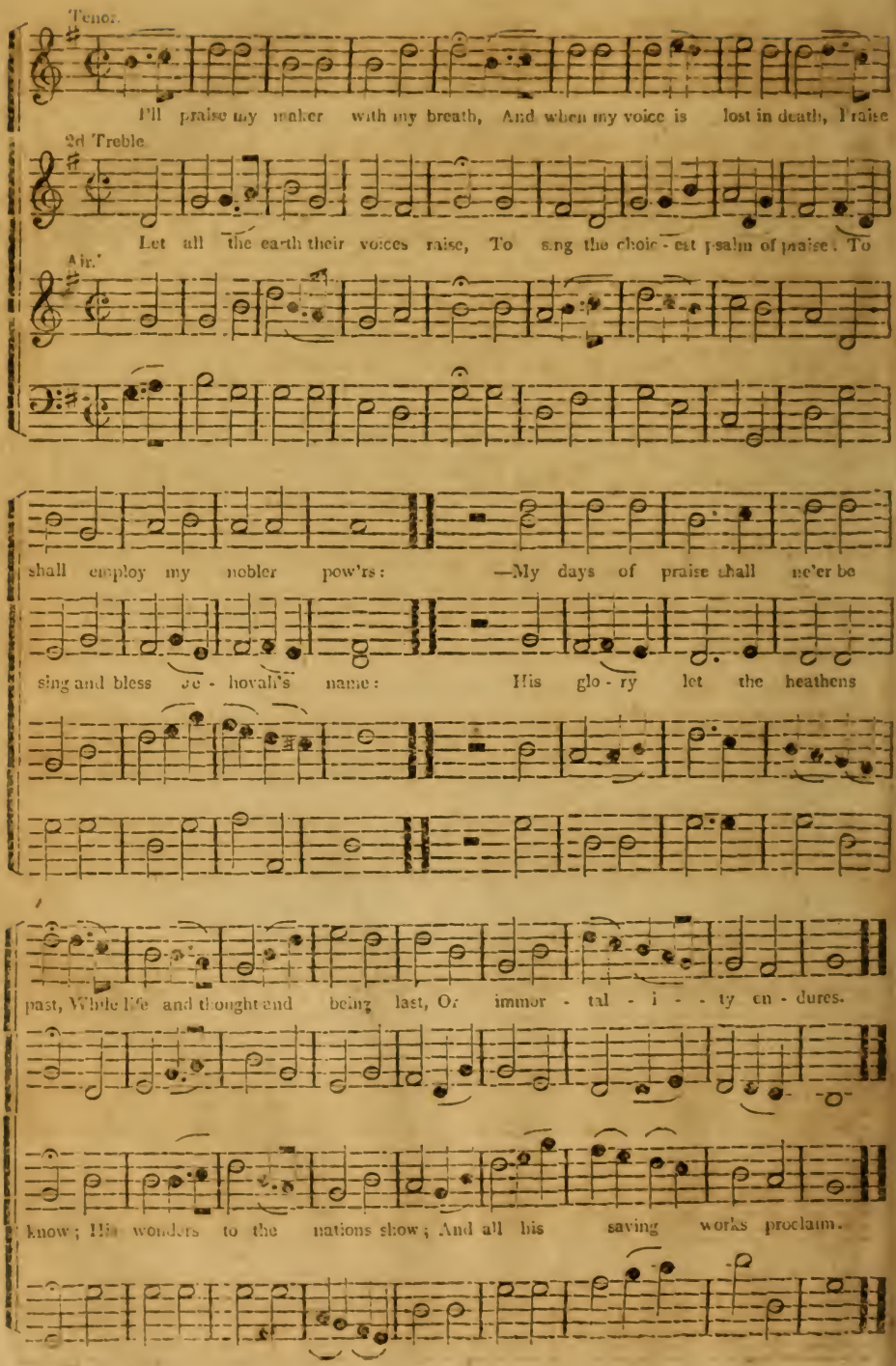
Continued.

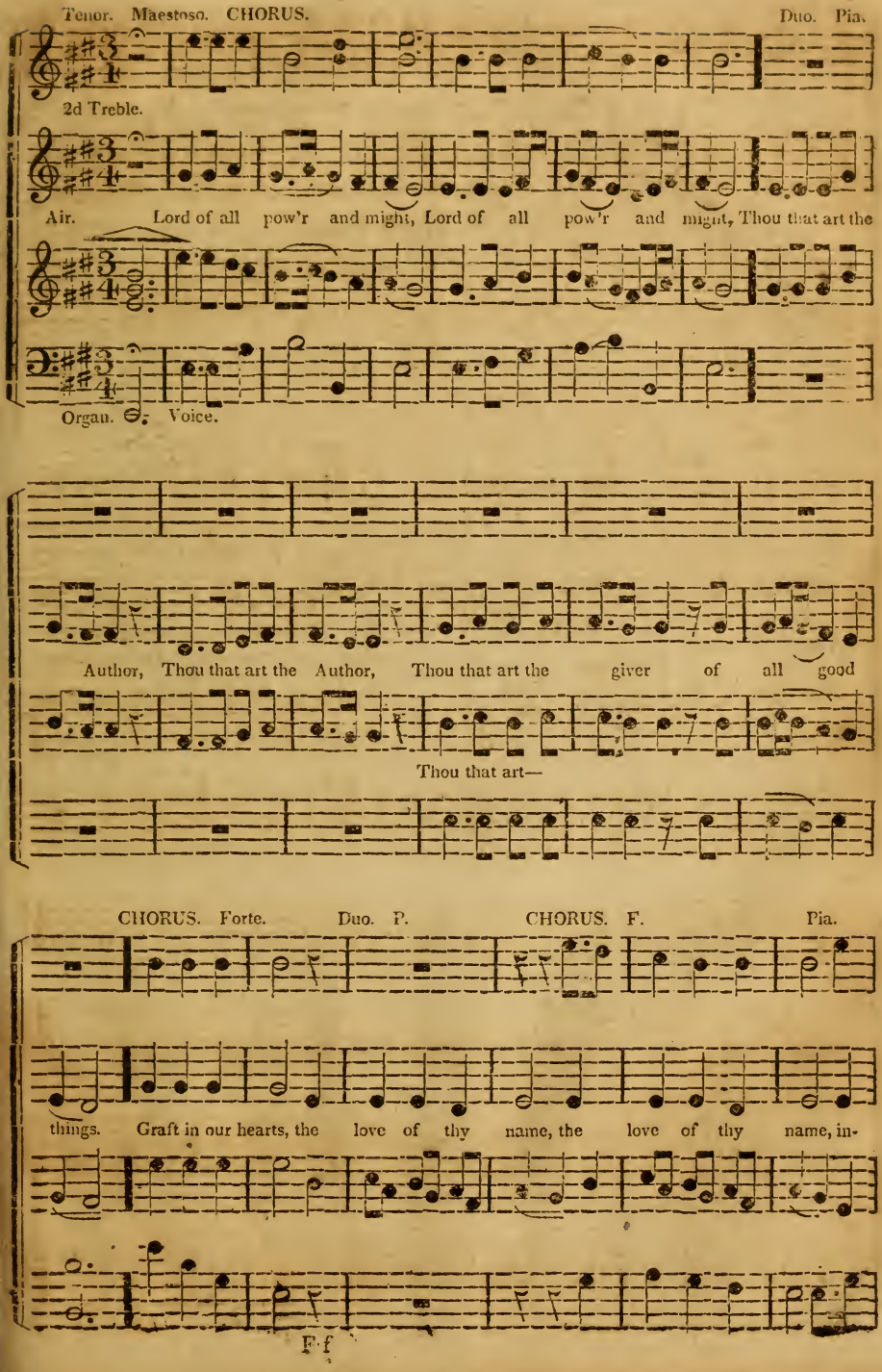

Syn.
deavour!
deavour! Raise our earth-born souls to thee.
Andante.
3. Place that awful scene be - fore us,
Of the last tre - mendous day, When to life thou wilt re-
haste a-
store us. Ling'ring a - ges, haste a - way, haste a-

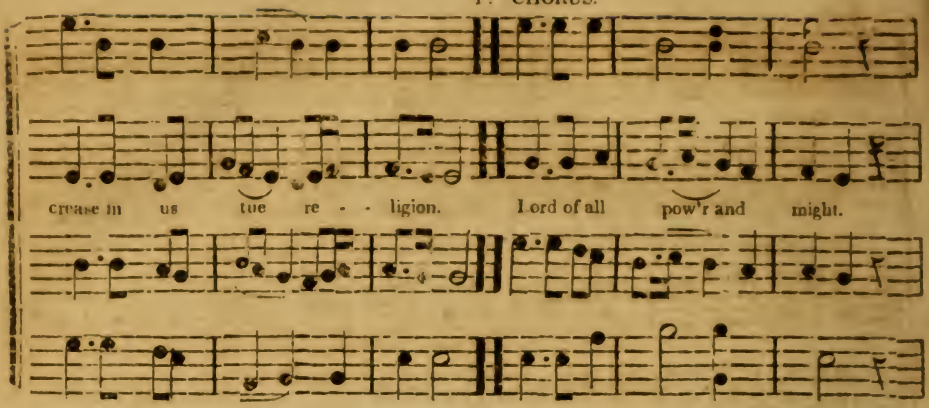

Tur.
Pia.
For.
way. haste, haste, haste a - way!
way, haste, haste, haste a - - way!
Voice and Inst.
way!
Vivace Pia.
4 Then this vile and sinful nature, In - cor - ruption shall put on! Life-re-
Inst.
Voice.
newing, glorious Saviour, Let thy gracious will be done! Let thy
Inst.
Voice.
Sym.
gracious will be done!

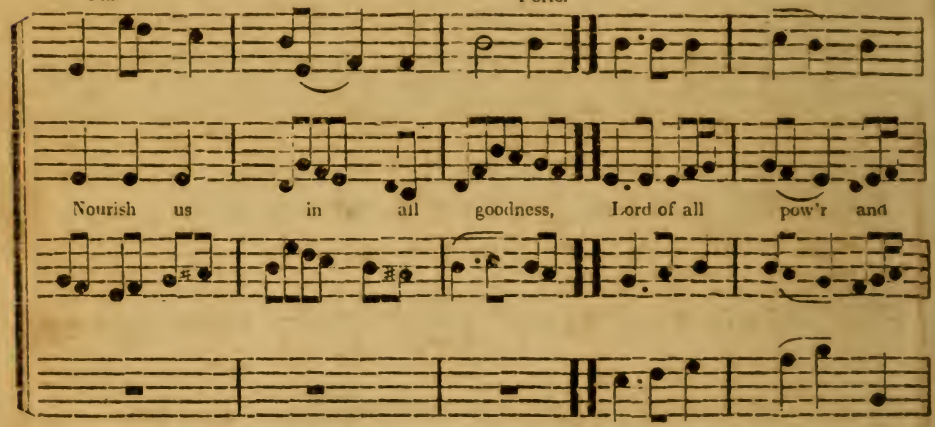
VESPER HYMN.*

A Russian Air.

* *The Vesper*, or Evening Hymn, is a very beautiful and descriptive piece of imitation, representing the *Vespers*, or evening service, which is usually performed in the Churches or places of worship in Russia.—The hearer, in order to understand the design of this piece, and to enjoy the musick, should imagine himself to be stationed near to the water, listening to the *Vesper*, or Evening Hymn, while at a distance from the place of worship. A single *voice* is heard to announce the *Vespers*, which seems to be stealing over the water, and to salute the ear from a distance, with soft and gentle sounds, approaching nearer and nearer; and

while the voice continues the theme, the sounds appear to be constantly varying, from soft to loud, until by heir apparent nearer approach, at once is heard the *Jubilate* (or Full Chorus), accompanied by swelled and diminished tones, until soft and gently they steal away, and fade upon the ear. The *Solo* again returns, and resumes the descriptive theme; and for a moment, as though retreating at a distance, the sound recedes and lies away as if to be heard no more; but quickly again salutes the ear, enriched with harmonies, which trengthen and combine the musick, until with all its united force it again breaks forth with the *Jubilate* (or Chorus) in full and concordant strains, until "Hush'd, again, like waves retreating," or like the distant echo, it dies along the shore."

Alt. Tutti. CHORUS—Forte.
Ju - - bi - - - la - - - te, Ju - bi - - la - - te,
Tenor, and 2d Treble.
Ju - - bi - - - la - - te, Ju - bi - - la - - te,
Vocal Base.
Ju - - bi - - la - - te, A - - - - - - men.
Ju - - bi - - - - la - te, A - - - - - - men.

Air. Pianis. Verse.
1. Farther now, now farther stealing, Soft it fades up - on the ear
2. Hush! again, like waves retreating, To the shore it dies a - long.
Tenor, and 2d Treble.
Ju - bi - - - la - te, A - - men, A - - men.
Vocal Base.
Ju - bi - - - la - - te, A - - men, A - men.
Sym. Pia.

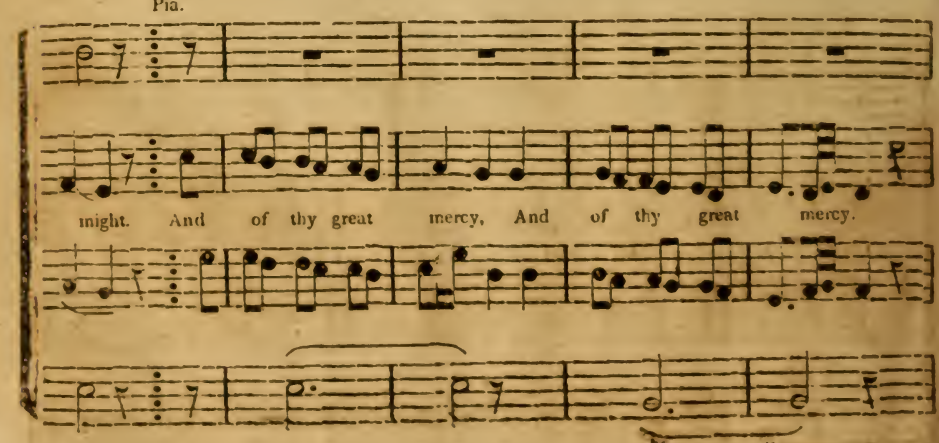

Tenor.
I'll praise my maker with my breath, And when my voice is lost in death, Praise
2d Treble.
Let all the earth their voices raise, To sing the choic - est psalm of praise: To
Air.
shall employ my nobler pow'rs: —My days of praise shall ne'er be
sing and bless Je - hovah's name: His glo - ry let the heathens
past, While life and thought and being last, Or immor - tal - i - - - ty en - dures.
know; His wonders to the nations show; And all his saving works proclaim.

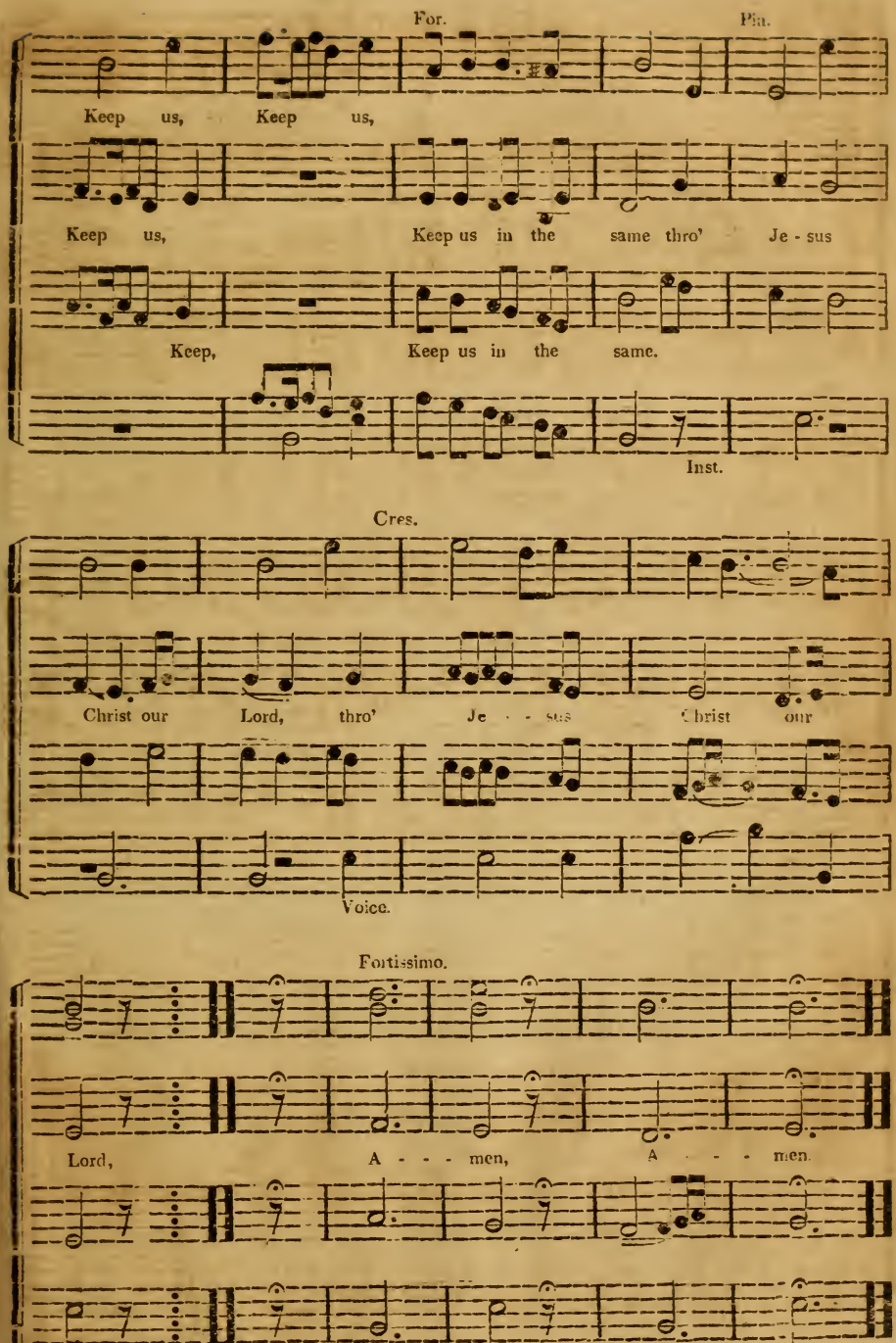

Tenor. Maestoso. CHORUS.
Duo. Pia.
2d Treble.
Air. Lord of all pow'r and might, Lord of all pow'r and might, Thou that art the
Organ.
Voice.
Author, Thou that art the Author, Thou that art the giver of all good
Thou that art—
CHORUS. Forte. Duo. P. CHORUS. F. Pia.
things. Graft in our hearts, the love of thy name, the love of thy name, in-
F. f

F. CHORUS.

Pia. Forte.

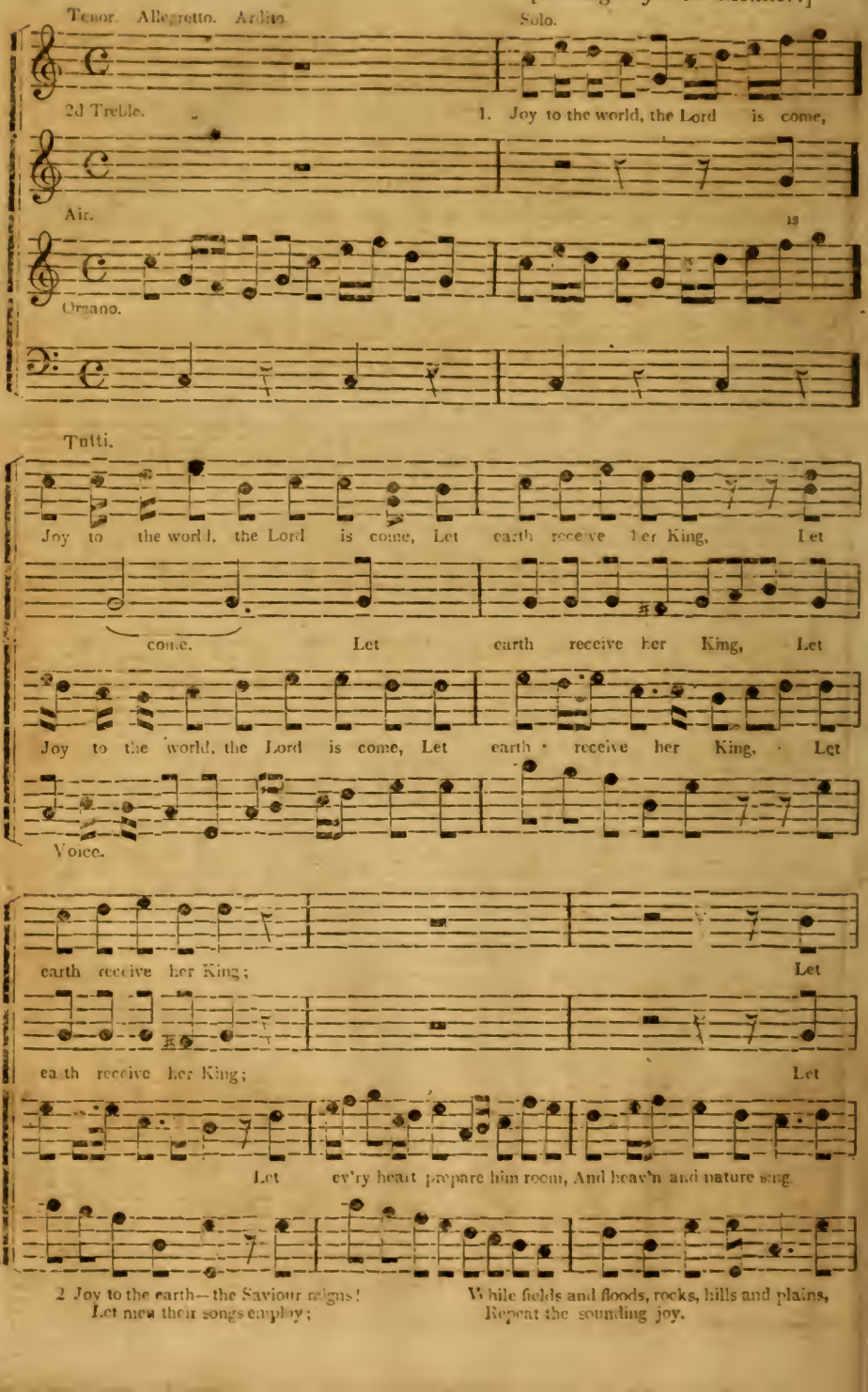


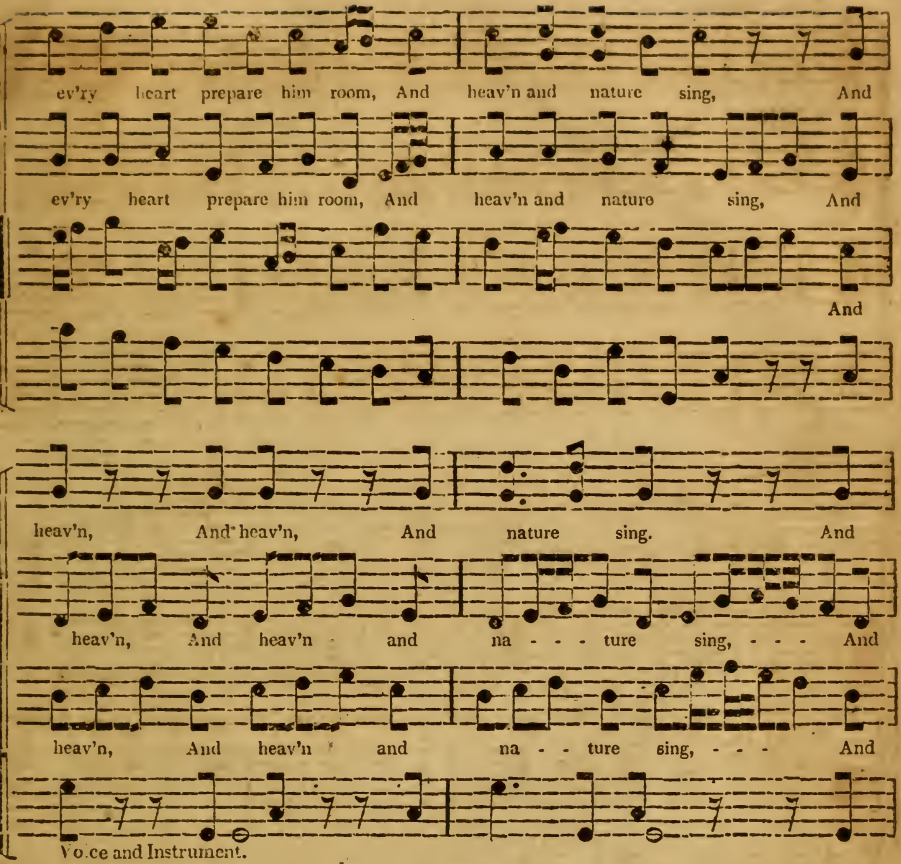
Pia.

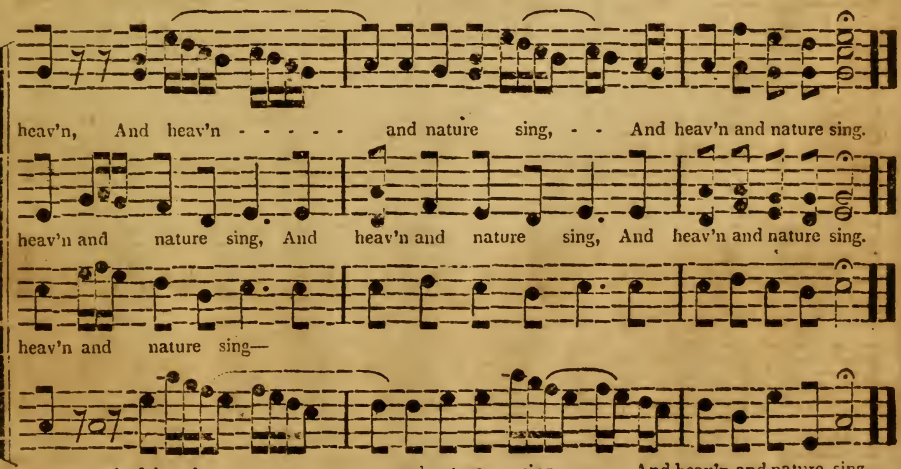
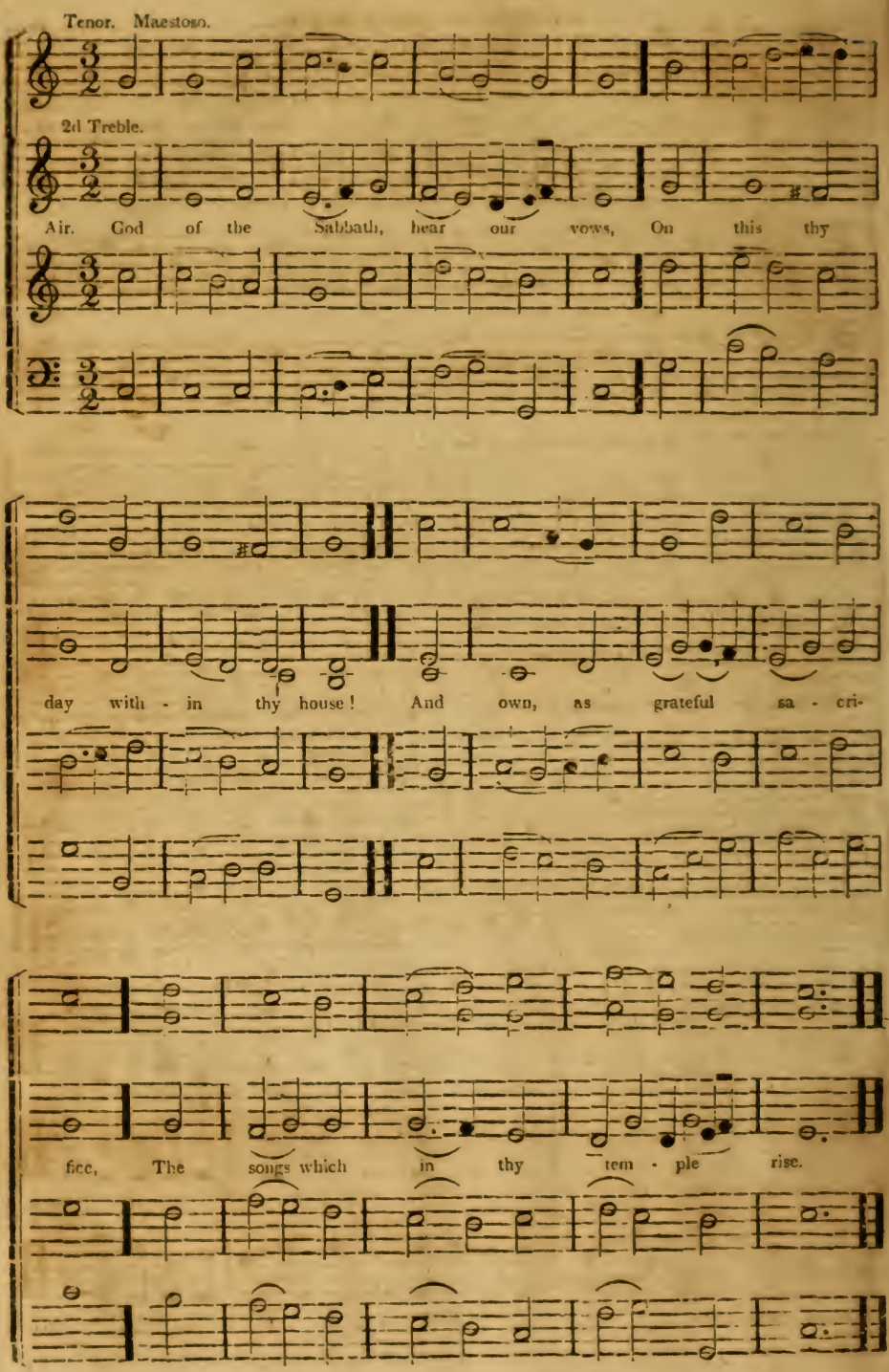



For.
Pia.
Keep us, Keep us,
Keep us, Keep us in the same thro' Je - sus
Keep, Keep us in the same.
Inst.
Cres.
Christ our Lord, thro' Je - - sus Christ our
Voice.
Fortissimo.
Lord, A - - - men, A - - - men.

[*Arranged for the Monitor.*]




ev'ry heart prepare him room, And heav'n and nature sing, And
ev'ry heart prepare him room, And heav'n and nature sing, And
And
heav'n, And heav'n, And nature sing. And
heav'n, And heav'n and na - - - ture sing, - - - And
heav'n, And heav'n and na - - ture sing, - - - And
Voice and Instrument.

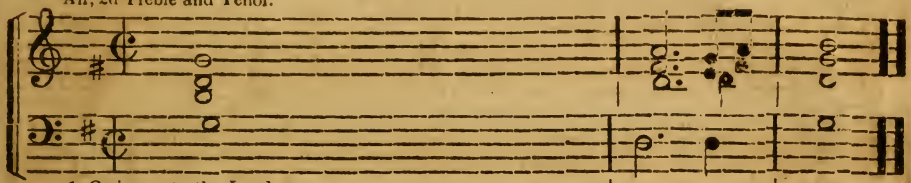

heav'n, And heav'n - - - - - and nature sing, - - And heav'n and nature sing.
heav'n and nature sing, And heav'n and nature sing, And heav'n and nature sing.
heav'n and nature sing—
And heav'n - - - - - and nature sing, And heav'n and nature sing.

Tenor. Maestoso.
2d Treble.
Air. God of the Sabbath, hear our vows, On this thy
day with - in thy house! And own, as grateful sa - cri-
fice, The songs which in thy tem - ple rise.

SELECT CHANTS.

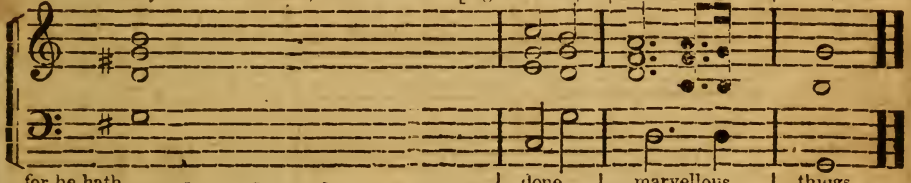
[To do strict justice to a performance of this kind of Musick, which is denominated *chanting*, requires practice and skill; and the assistance of a well-toned organ, judiciously and skilfully performed. The principal excellence in the execution of this species of singing, is displayed in giving character to the words sung, taking great care to articulate with distinctness and precision, placing the emphasis correctly and regarding punctuation with exactness. When Chants are performed with becoming solemnity and reverence, they constitute an important part of publick worship, and become interesting and sublime in a high degree.]

CANTATE DOMINO.

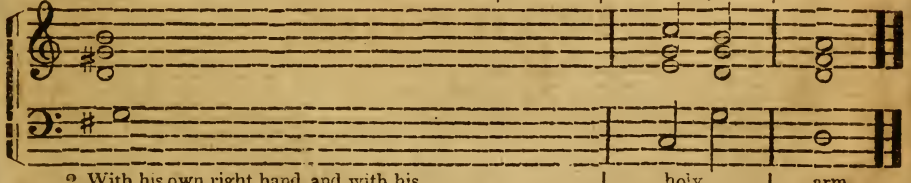
Air, 2d Treble and Tenor.



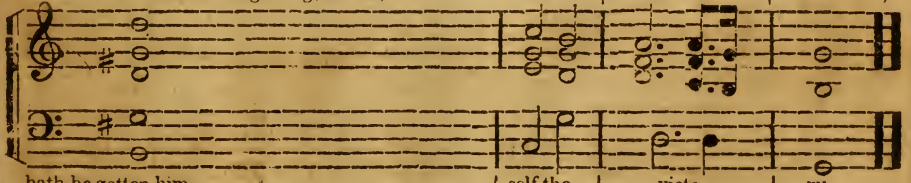
1 O sing unto the Lord a new song,
3 The Lord declared his sal- vation,
5 Show yourselves joyful unto the Lord, all ye lands;
7 With trumpets also, and shawms,
9 Let the floods clap their hands, and let the hills be joyful fore the Lord;
Glory be to the Father, and [together be- to the Son,



for he hath - - - - - done marvellous things.
his righteous hath he openly showed in the sight of the heathen.
sing, re- - - - - - joice and give thanks.
O show yourselves joyful be- - - fore the Lord the King.
for he - - - - - cometh, to judge the earth.
and - - - - - - - to the Ho - ly Ghost.

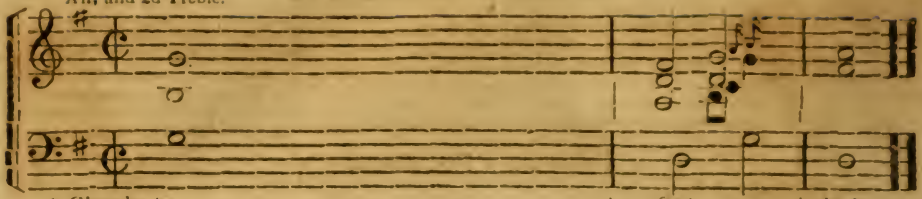


2 With his own right hand, and with his holy arm,
4 He hath remembered his mercy and truth towards the house of Israel,
6 Praise the Lord up- - - - - on the harp,
8 Let the sea make a noise, and all that therein is,
10 With righteousness shall he - - judge the world,
As it was in the beginning, is now, and - - ever shall be,

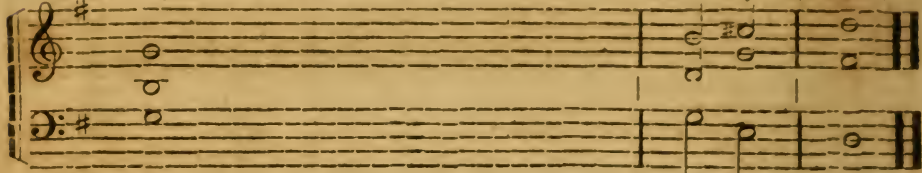


hath he gotten him- - - - self the victo- ry.
and all the ends of the world have seen the sal- vation of our God.
sing to the harp with a - - - - psalm of thanks- giving.
the round world, and - - they that dwell there- in.
and the - - - - people with equity.
world without end. A- men. A- men.

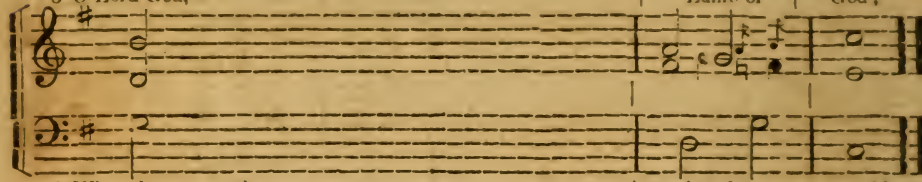
Air, and 2d Treble.



1 Glory be to - - - - - - - - - - God on high,
2 We praise thee, we bless thee, we - - - - - wor - ship thee,
Fine.
10 For thou only - - - - - - - - - art ho- ly;
11 Thou only, O Christ, with the - - - - - - Ho - ly Ghost;



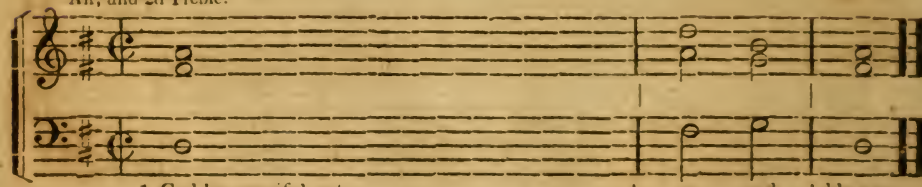
3 O Lord God - - - - - - - - - heav'nly King;
4 O - - - - - - - - - - Lord;
5 O Lord God, - - - - - - - - - Lamb of God;



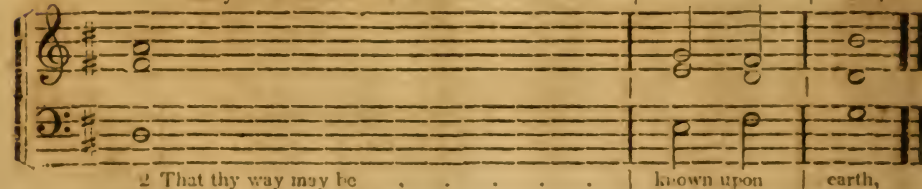
6 Who takest away the - - - - - - - sins of the world,
7 Thou that takest away the - - - - - - - sins of the world,
8 Thou that takest away the - - - - - - sins of the world,
9 Thou that sittest at the right hand of - - - - - God the Father

DEUS MISEREATUR.

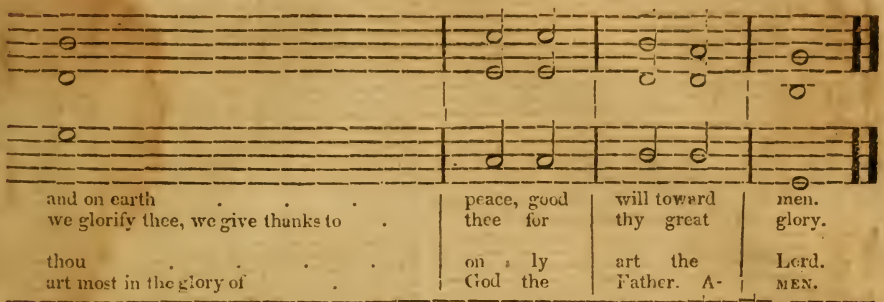
Air, and 2d Treble.

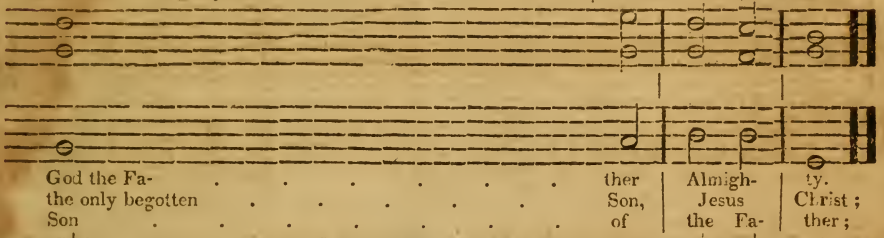


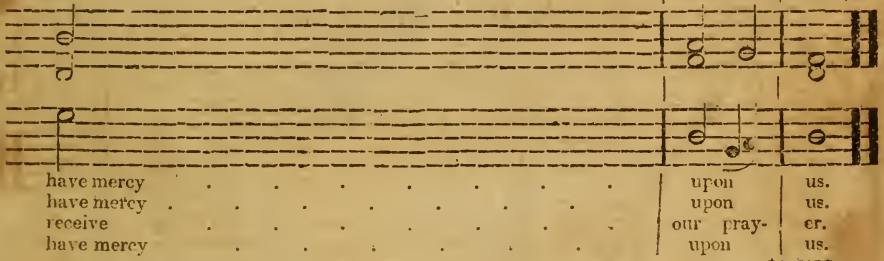
1 God be merciful unto - - - - us, and bless us,
3 Let the people - - - - - praise thee, O God;
5 Let the people - - - - - praise thee, O God;
7 God - - - - - - - shall bless us,
Glory be to the Father, and - - - to the Son,



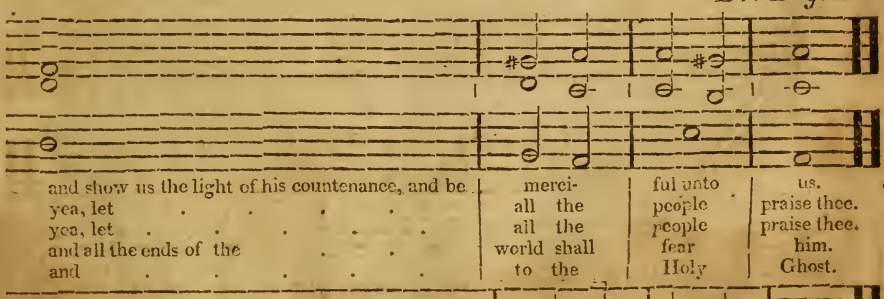
2 That thy way may be - - - - - known upon earth,
4 O let the nations re- - - - - joice and be glad,
6 Then shall the earth bring - - - - - forth her increase,
As it was in the beginning, is now, and - - ev - er shall be,

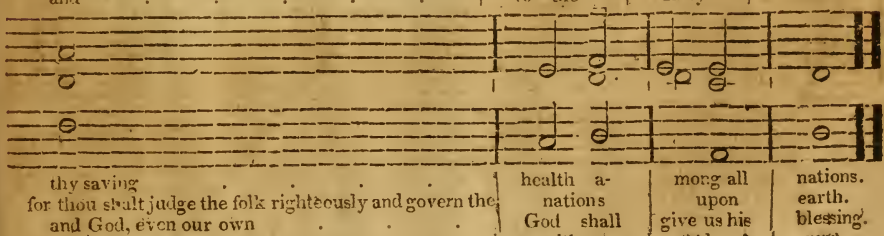

and on earth . . . | peace, good | will toward | men.
we glorify thee, we give thanks to . | thee for | thy great | glory.
thou . . . . | on ly | art the | Lord.
art most in the glory of . | God the | Father. A- | MEN.


God the Fa- . . . . . ther | Almigh- | ty.
the only begotten . . . . . Son, | Jesus | Christ ;
Son . . . . . of | the Fa- | ther ;

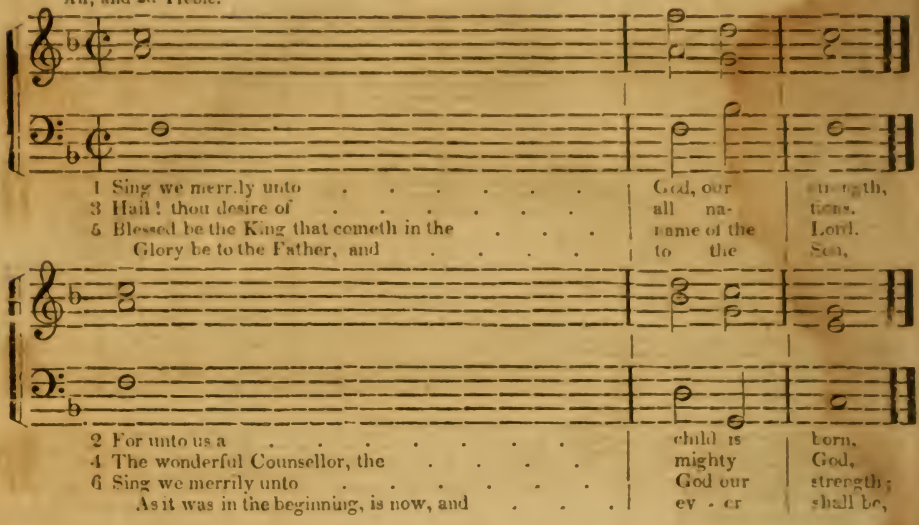

have mercy . . . . . upon | us.
have mercy . . . . . upon | us.
receive . . . . . our pray- | er.
have mercy . . . . . upon | us.
DA CAPO.

Dr. Boyce.


and show us the light of his countenance, and be | merci- | ful unto | us.
yea, let . . . . | all the | people | praise thee.
yea, let . . . . | all the | people | praise thee.
and all the ends of the . . | world shall | fear | him.
and . . . . . | to the | Holy | Ghost.

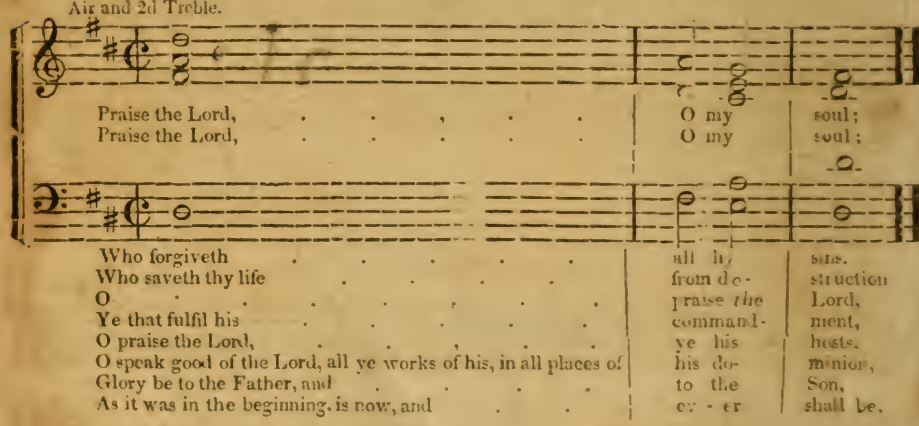

thy saving . . . . . | health a- | mong all | nations.
for thou shalt judge the folk righteously and govern the | nations | upon | earth.
and God, even our own . . . | God shall | give us his | blessing.
world . . . . . | without | end. A- | men.

Air, and 2d Treble.



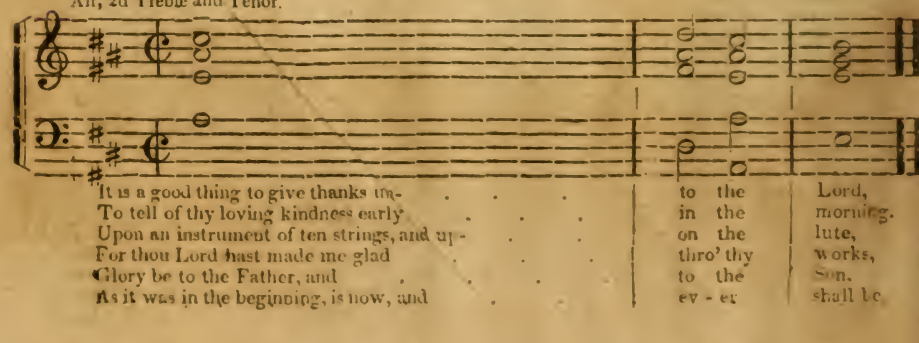
BENEDIC ANIMA MEA.

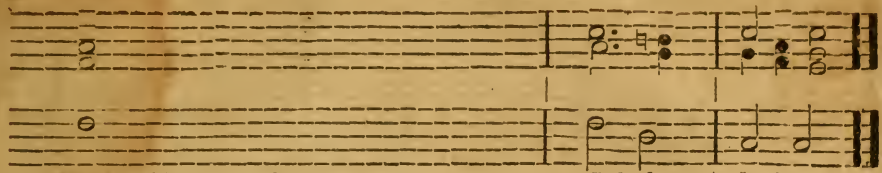
Air and 2d Treble.



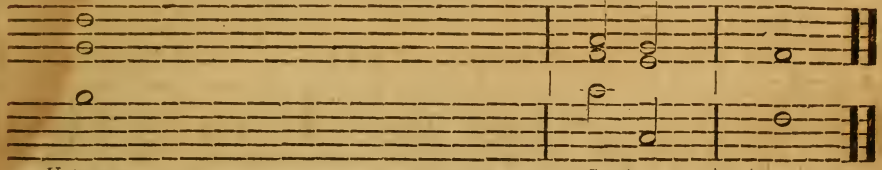
BONUM EST CONFITERI.

Air, 2d Treble and Tenor.

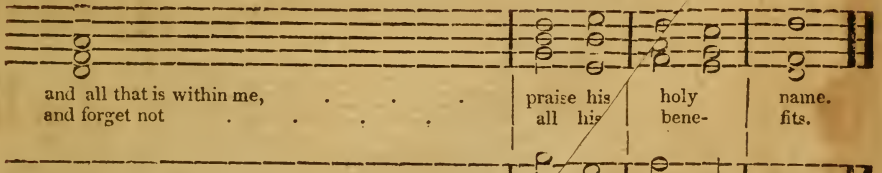




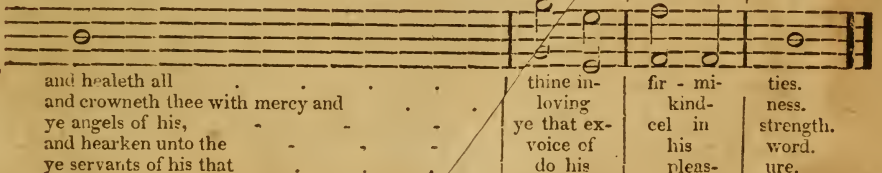
Make a joyful noise unto the . . . | God of | Jacob.
Whose going forth has been . . . | from e- | ternity.
Peace in Heaven, and . . . . | glory in the | highest.
And to the . . . . . | Ho - ly | Ghost,



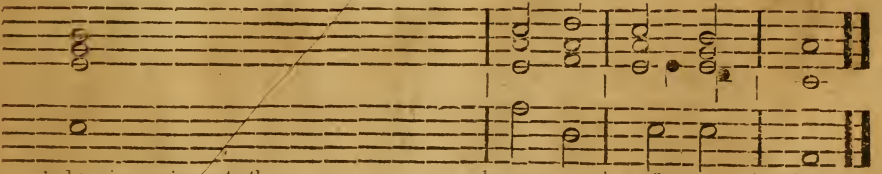
Unto us a . . . . . | Son is | given.
the everlasting Father, the . . . | Prince of | Peace.
Peace on earth, good . . . . | will toward | men.
world without . . . . . | end. A- | men.



and all that is within me, . . . | praise his | holy | name.
and forget not . . . . | all his | bene- | fits.

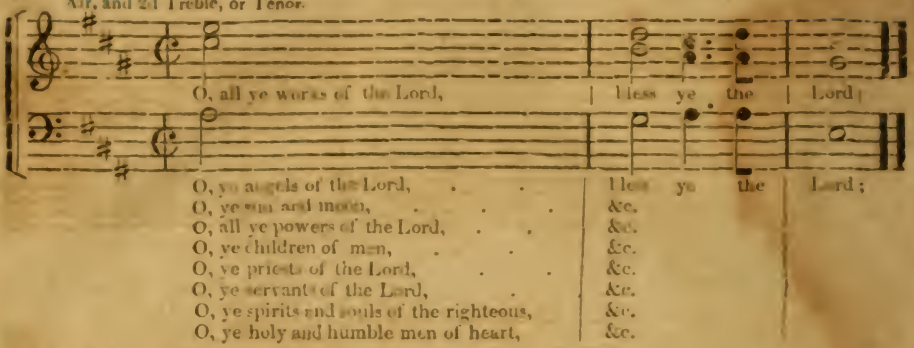


and healeth all . . . . | thine in- | fir - mi- | ties.
and crowneth thee with mercy and . . | loving | kind- | ness.
ye angels of his, . . . | ye that ex- | cel in | strength.
and hearken unto the . . . | voice of | his | word.
ye servants of his that . . | do his | pleas- | ure.
praise thou the . . . . . | Lord, O | my | soul.
and . . . . . | to the | Holy | Ghost.
world without . . . . . | end. A- | men. A- | men.

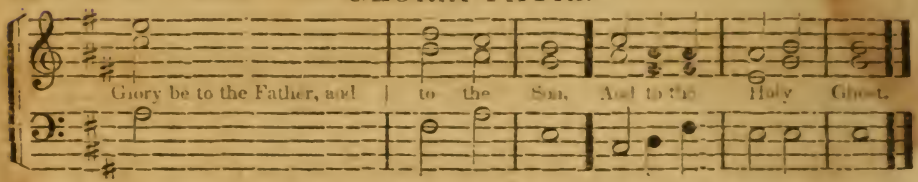


and to sing praises unto thy . . . | name, | O most | Highest.
and of thy truth . . . . . | in the | night | season.
upon a loud instrument, . . . | and up- | on the | harp.
and I will rejoice in giving praise for the ope- | rations | of thy | hands.
and . . . . . | to the | Ho - ly | Ghost.
world . . . . . | without | end. A- | men.

Air, and 2d Treble, or Tenor.

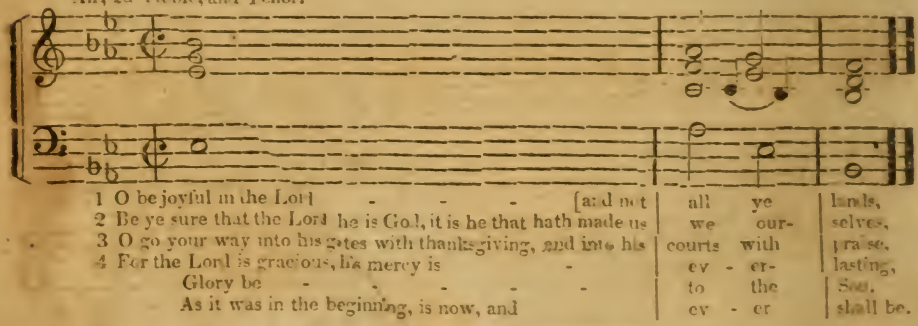


GLORIA PATRI.



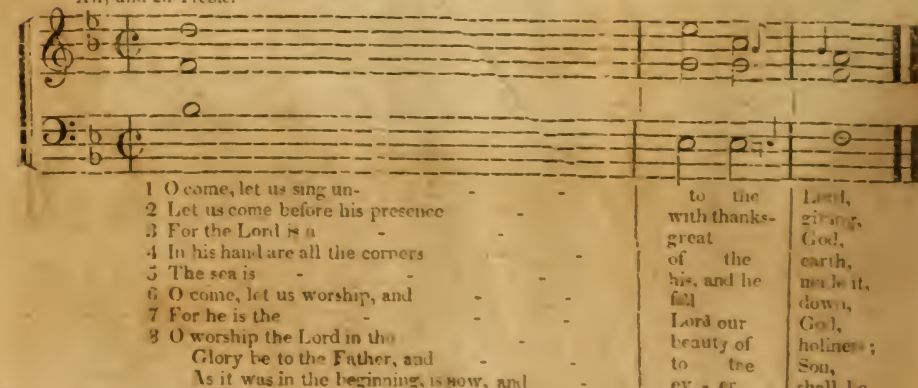
JUBILATE DEO.

Air, 2d Treble, and Tenor.

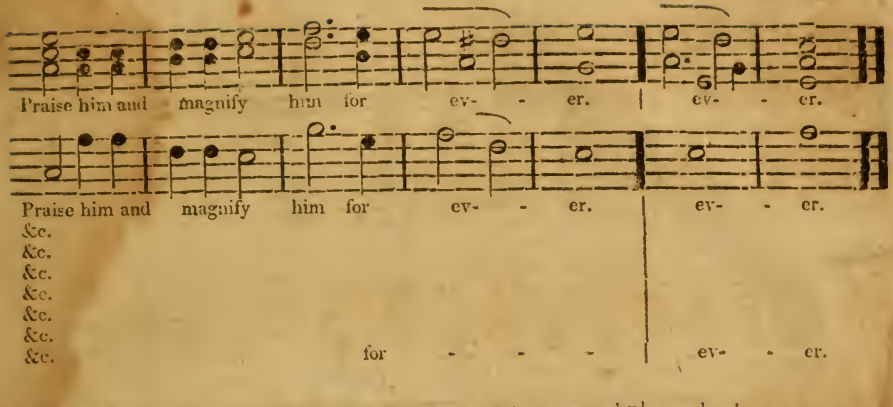


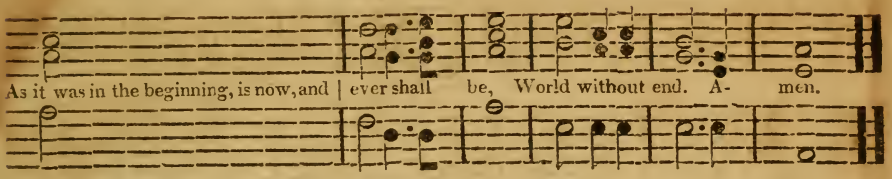
VENITE EXULTEMUS.

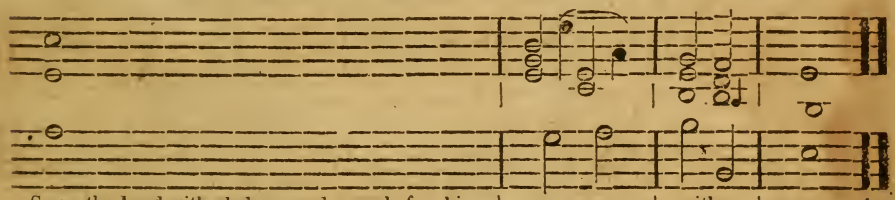
Air, and 2d Treble.



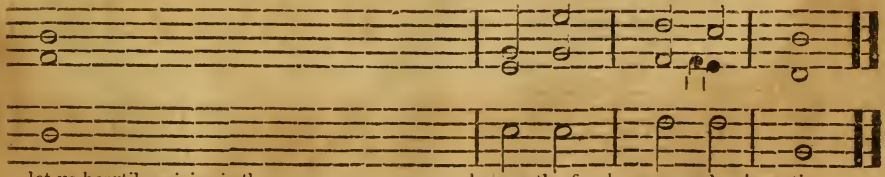
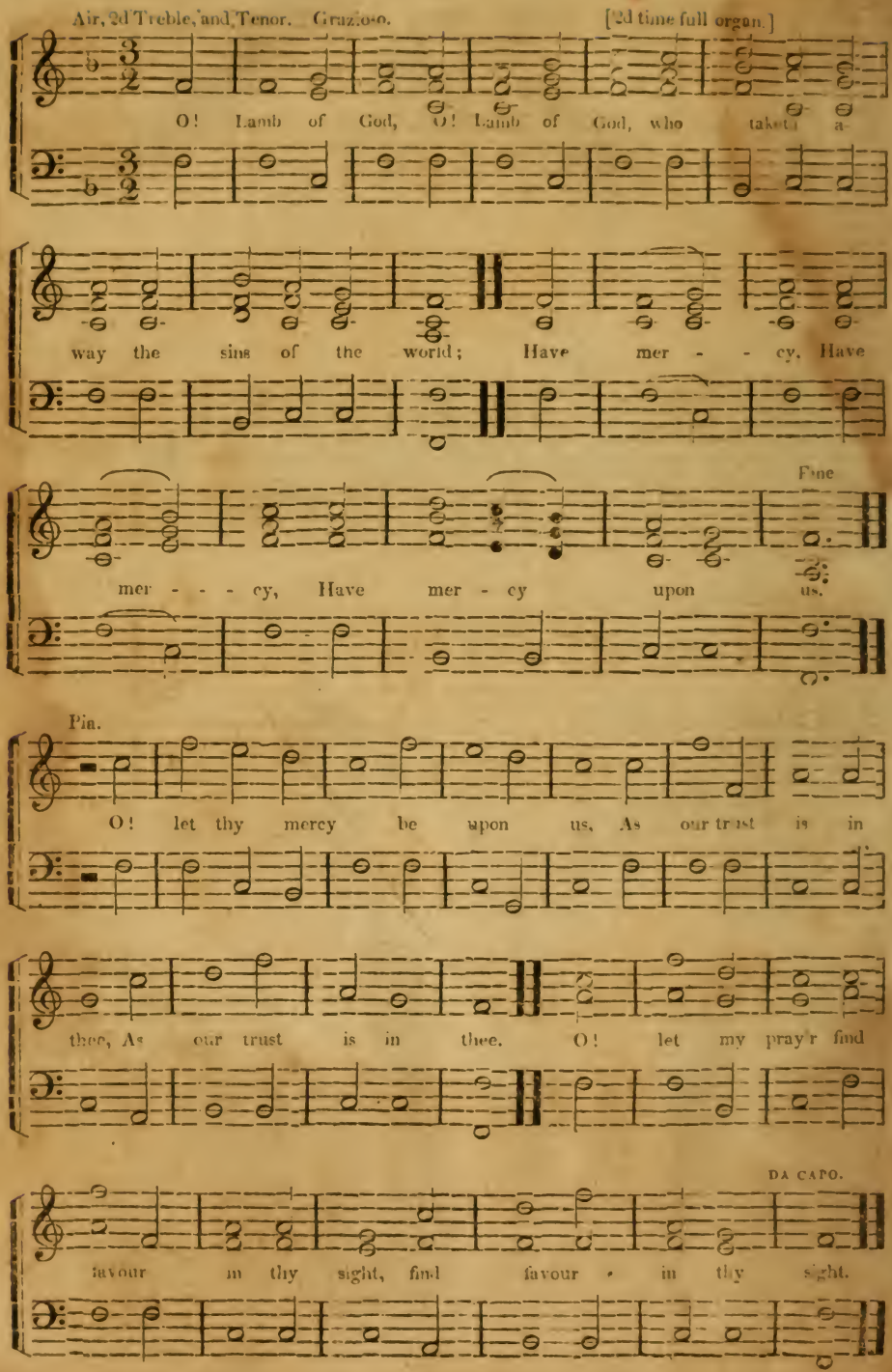
Last Time.







Dr. Nares.



Air, 2d Treble, and Tenor. Grazioso.
[2d time full organ.]
O! Lamb of God, O! Lamb of God, who take(t) a-
way the sins of the world; Have mer - - cy, Have
Fine
mer - - - cy, Have mer - cy upon us.
Pia.
O! let thy mercy be upon us, As our trust is in
thee, As our trust is in thee. O! let my pray'r find
DA CAPO.
favour in thy sight, find favour in thy sight.

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P. M. 10—11s.

New Fiftieth	69
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P. M. 8—7s.

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Dudley	97
Drummond	126
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Smyrna	119
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P. M. 7s.

Epiphany	61
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BRIEF REMARKS.

In the foregoing Metrical Index, the tunes of the two Keys, *Major* and *Minor*, as designated by signature in the musick, are selected and placed together.

The design in the above arrangement, and the assistance which it may afford to Teachers, and more particularly to Choristers, and Leaders of Publick Psalmody, in selecting musick adapted to the metre of the Psalm, or Hymn given, and in some degree appropriate to the subject and sentiments contained in the words to be sung, will be easily and readily perceived.

As a sufficient variety of all the metres in common, and general use, will be found inserted in this volume, the reader is referred to the Instructions contained in the Remarks, and General Observations, in the introductory pages or Class Book affixed to this work.

It is to be regretted that the subject of musick is so generally neglected, and especially that of Psalmody, and that it is considered of but little importance by so large a majority of those who speak of good singing, when they are pleased with a certain tune, without regarding the manner of performance; but they view it of but little consequence, whether the musick be suited to the subject given, or the sentiments contained be noticed or regarded by the performers with that judgement and exactness which are highly commendatory in a publick performance of sacred musick, to render it interesting to an audience and becoming that exalted part of divine worship.

A large proportion of the tunes in common use may be applied to a variety of Psalms and Hymns in the different Measures. The manner, therefore of a judicious and particular adaptation is of great importance, and should be regarded by Choristers, Teachers and Singers, and is worthy the attention of *Clergymen*, as a subject in which all should be jointly interested, and to which sufficient attention has not heretofore been paid.

The effect of Parochial Psalmody is often exceedingly lessened by applying a tune, not well adapted to the subject. Another great defect in the performance of Parochial Psalmody is the want of proper expression, a just movement, and proper quantity of sound. Many of the tunes in this collection require a variation in style and movement, and should be applied to such subjects as would comport in a greater or lesser degree with the character of the musick.

The musical, or technical terms, which are frequently applied to the musick, and especially to particular strains in Set Pieces, Anthems, &c. indicate to the performer the degree of movement, as to its rapidity, or slowness; and also indicate the quantity or force of sound to be applied, as Soft, Loud, &c. which may often be found a necessary guide to the performer; although the character of the words, as set to musick in a set piece, should be sufficiently understood by the performer, to direct in its execution.

In regard to *Emphasis*, strict observance is important: when it is applied to pieces which require a heavy and slow movement, the swelling Emphasis should be observed.—Such tunes as Old Hundred, St. Ann's, Canterbury, Bath, &c. also Windsor, and tunes of similar character, should partake of the swelling Emphasis. Full and deep toned pathos should be observed. Dying Christian, I Heard a Voice, Last day, Cambridge, &c. are pieces susceptible of being performed with much interest and effect. Others require a more sprightly movement, though grand and sublime in style, as Hallelujah Chorus, Handel's Te Deum Anthem, &c. Nearly resembling each other, are the following: Weymouth, Harley, Eaton, Messiah, &c. &c. Those of the pathetick character, are mostly confined to the Minor Key, although a similarity of the pathetick may be seen in the other Key, as in Walworth, Ellisburgh, Vanhall's Hymn, and others of the same character.

ALPHABETICAL INDEX.

The letters C, L, S, designate the Common, the Long, and the Short Metres; P, the different particular Metres. For more complete Metrical Index, and Keys, see the opposite page.

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ERRATA.

Vanhall's Hymn, 1st, 6th measure—the crotchet on A, should stand on B; and the quaver on G, last measure, should be pointed.

Trio, 1st, 2d measure—the crotchet on C, should be a quaver. *2d Treble, the 11th measure*—the crotchet on G, should stand on A.

Trisagion, on 165th page, in the last brace, Tenor staff—the crotchet on D, should stand on C, one degree lower.

Masonick Ode, 167th page, 2d brace, upper staff, 6th measure—the minim on D, should be on E. *2d Brace, Base staff, 6th measure*—the note on E, should be on G. *169th page 3d brace, Base staff, 2d measure*—the crotchet on E, should stand on F.

I am the way the truth and the life

No man cometh unto the Father

But by me

E. W. Smith's

Book.

Begun the 2nd January A.D. Anno Domini 1826